

ART EDUCATION

Teachers' Handbook for Class IV



राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

ART EDUCATION

Class IV

TEACHERS' HANDBOOK

R.K. CHOPRA



राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
NATIONAL COUNCIL OF EDUCATIONAL RESEARCH AND TRAINING

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Foreword

Consequent upon the declaration of the National Policy on Education (1986) and the preparation of the Programme of Action (POA) by the Government of India, the National Council of Educational Research and Training (NCERT) developed the *National Curriculum for Elementary and Secondary Education—A Framework* (1988-Revised Edition), as a guideline to prepare new syllabi on different subjects of study and to bring out exemplar instructional material for all stages of school education.

Art Education—Teachers' Handbook for Class IV forms a part of the series brought out under the package of instructional material. The earlier ones meant for Classes I and III have already been introduced at the primary school stage. Since no textbook has been envisaged for certain areas of learning, namely, Work Experience, Art Education and Health and Physical Education, it was felt that some guidelines for teachers were necessary to help them plan and organize activities for different art-forms. Hence, a series of handbooks in Art Education have been developed. It is hoped that the teachers would find them useful in organizing day-to-day activities in the classroom.

A design of activity-book has also been given as an appendix which is meant for children's use. The activities included correspond to the activity-plans of the handbook, which the teacher could select from the syllabus.

The specimens of children's work given in the handbook have been collected from

schools in the states of Haryana, Meghalaya, Sikkim, Tamil Nadu, Uttar Pradesh and the Union Territory of Delhi. Thanks are due to the staff and students of the schools who extended their cooperation in developing these specimens.

The handbook-cum-activity-book has been developed by Shri R.K. Chopra, former Reader (Fine Arts) under the overall guidance of Dr P.N. Dave, former Head, Department of Pre-School and Elementary Education. I am grateful to them for their valuable contribution. The help extended by Shri G.K. Vermani and Shri R.C. Das of the Central Institute of Educational Technology (CIET) for preparing slides and photographs of children's work is also gratefully acknowledged.

This handbook in Art Education for Class IV forms part of the first series of instructional material to be brought out by the NCERT as suggested in the POA—1986. Comments and suggestions for improvement of this handbook would be most welcome.

Dr K. GOPALAN

Director

National Council of Educational
Research and Training

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CHAPTER ONE

Introduction

ART EDUCATION in the role of creative expression has been envisaged and incorporated in the framework of the National Curriculum for Primary and Secondary Education, NCERT, 1986. Art, a synonym for creativity, is based on an approach which has been evolved through various studies and experiments. It is important to give a gist of some major studies in order to develop among teachers an insight into and appreciation for the new role of the subject and its implication in the classroom.

For the first time, a study was conducted by an art teacher, namely Franc Cizek of Vienna, which greatly influenced the teaching of art to young children. He found that children



Collage

produced good compositional effects when left free and uninterrupted. He encouraged them to use their own ability and undergo the experience of creating art themselves. He saw that each child tried to pour out his feelings and that he took pleasure in the activity. He called this trend of art teaching 'free expression'. He discovered that the reservoir of a child's ideas lay in his own mind and that art was his natural skill for self-expression.

Another study was carried out by Schaeffer Simmern on groups of children from different sections of the community, which brought to light individual differences in the artistic expression. In his theory of 'natural unfolding', he observed that individuals differ on biological and environmental background. He found that individuals grow with different visual perception and everyone can develop his own style in his own way due to his drive, need and aspirations. His finding can help teachers to realise that the child, by undergoing the process of art, achieves the artistic experience, and at the same time his personality becomes a unifying whole. He emphasised that every child should be given a chance of self-expression and for developing his own personality.

Victor D. Amico, in his book, *Creative Teaching in Art*, has stressed the need for the child to develop his skill and technique while expressing himself freely. He should explore and identify the application of media and material most suited to his expression. According to the author, the teaching of art should be such that it should lead the child to

appreciate arts or to become an artist, but in either case, to become a better integrated person because of his art experience.

An educationist, John Dewey, says in his book, *Art and Experience*, that while doing the art activity, the child should himself have an experience of the creative process and this relationship of doing and undergoing the creative process will give him complete fulfilment. He further says that such a creative process of art will result in a new perception: mental, emotional or physical.

In summing up the observations of these art teachers and educationists, it is clear that the element of creativity is common among all children and experience of the art process is basic to proper growth and development. They also suggest that freedom is necessary with regard to the choice of subject, learning of skill and mode of individual expression. In their view the programme of art and its organisation must enhance children's creative ability, imagination, curiosity and discovery.

In view of our cultural heritage and the aspirations of our modern society dedicated to the ideals of democracy, art education has to serve as a synthesis to achieve the desirable goals spelt out for national development. The curriculum of art *vis-a-vis* its syllabus comprising the common core components and general content, organisational strategies, development of minimum learning outcomes, etc. has been conceived keeping in view the objectives specified for this subject..

Salient Features of the Approach

The approach evolved for art education is based on various studies of which a few have been discussed above. Under this approach, the various forms of art—pictorial, plastic, decorative and performing—serve as viable media of self-expression. Some salient features of the approach are as follows.

Child-centred and process-based: It is assumed in the approach that the child is the centre of all creativity and artistic expression is his natural trait. It gives him freedom to choose his own ideas, organise them as he likes and express them with his own inherent ability. It basically aims to give him an experience of this creative process which is involved in doing art.

Discovering the child and recognising his abilities: It considers that every child has stored up thoughts, ideas and emotions which he has gathered while interacting with various objects and things in his environment. With his natural abilities he gives his personal expression to them. He also discovers various ways which he thinks are most effective in communicating them.

Enhancing the child's faculties of creation and deduction: Every child deduces certain meanings and concepts from seeing various things. These become novel due to his personal emotional reaction to them. When he expresses them he projects not only what he feels about them but also creates

them in new shapes and forms. The very outcome adds to his creative growth.

Sharpening the child's perception and sensibility: The ultimate goal of art education is to enable the child to appreciate what is beautiful, lofty and noble in the world around him. This process of early culturing of sense-perception makes him discriminate between an ordinary pleasure and an aesthetic joy. An aesthetic appreciation improves his way of life and living.

Aims and Objectives

The aim of art education as expressed in the National Curriculum Framework (NCERT, 1986) is as follows:

The aim of art education should be to sensitise the students so that they may learn to respond to the beauty in line, colour, form, movement and sound. The study of art and cultural heritage may enable the learners to appreciate and understand each other. The curriculum should aim at developing awareness of, and interest in a wide variety of fine arts, both at the classical and folk level. (1.3.4., p. 4)

From the above passage, it is clear that art education has been introduced with the aim of developing a sense of aesthetic appreciation in the child. In the Indian environ-

ment, a child often comes across objects of arts and crafts, hears songs and tunes and watches dances and plays. In his surroundings, he sees an everchanging phenomena of colours, forms and shapes presenting some new scenic beauty. These encounters with local arts and surrounding nature are the joys of living. To achieve this aim, various forms of art have been integrated to provide him with a unique experience in the process of their creation. Art education, in the present context, is a training in seeing, in sensing, in feeling, and finally, in doing. This experience of the art process has two broad aspects: (i) the act of selecting the objects of inspiration for giving expression, and (ii) the act of experimenting with media and materials. These experiences of art gradually go on refining the sense of discrimination and aesthetic appreciation of the child.

Another important aspect of art education is to develop in the child a positive outlook towards the common cultural heritage, the freedom movement, national integration, love and a sense of protection for the environment, etc. This will enable him to understand and appreciate the values of our society.

General Objective

The child should develop

- observation, imagination and self-expression through the media of visual and plastic art;
- free expression through simple forms of music, dance and drama;
- the ability to discover and identify means of self-expression out of a variety of media and materials;
- an awareness of aesthetic elements in traditional arts and love for beauty in nature;
- a sense of patriotism and pride in being an Indian.

For each of these objectives, a set of minimum learning outcomes has been planned which directly and conversely correlates closely with the objectives. A child, who attains these learning outcomes at the 'mastery level', would have developed a desirable competence and attitude through art education.

CHAPTER TWO

Syllabus

THE SYLLABUS of art education has been derived from the child's environment both within and without. It has been evolved keeping in view the child's manipulative capacity, expressive need and creative ability at his age level. It broadly falls into two categories: (i) flexible contents, and (ii) common core components. The flexible syllabus is suggestive and offers a scope for local adjustment. But even in the present form, there is nothing which is uncommon or alien in it. The child living anywhere has a capability to undertake any of the proposed activities. It is only in case there is lack of resources and materials that it may be modified. The common core components syllabus, however, is essential for all children and does not provide for any alteration or modification. This has to be accepted and adopted as it is.

This syllabus comprises four major areas of art education—pictorial, plastic, decorative and the performing arts. The activities proposed for each class are graded from simple to complex in order to stimulate creative thinking, self-expression, manipulative skills and to sharpen the perception of the child as he or she grows.

While organising the activities the teacher has to follow the relevant organisational strategies based on inductive methods. He has to use a variety of stimuli to generate enthusiasm and creative participation. A classroom environment where the child is encouraged to experiment with media and materials to give free exposition of ideas would be most appropriate.

The planning of syllabus has been based on the general objectives of art education. But these have been split into micro-forms called minimum learning outcomes (MLOs) because the attainment of MLOs by the child would be more conveniently measurable than by merely stating the objectives in a matter-of-fact manner. The level of attainment of MLOs has been determined as the mastery level which represents a higher ability than hitherto followed. A guideline explaining the techniques and procedures to ascertain the mastery level attainment of the minimum learning outcomes has been given in Chapter 3.

The proposed syllabus has been designed keeping the MLOs in one column and the corresponding content of activities in the opposite column. Thus, a teacher can easily

find out which kind of activities are to be organised for a particular MLO. However, a teacher is free to select any activity at any given time and he need not follow the serial order in which the MLOs have been arranged. He may also bear in mind that the activities from all forms of art are necessary and may be organised frequently.

The National Curriculum framework has recommended 10 per cent block of time to be devoted to art education. If this is worked out period-wise, there will be five periods in a week for this subject. These five periods per week may be judiciously used for the attainment of the expected minimum learning outcomes by each child in the class.

Minimum Learning Outcomes

The learner should be able to:

1. Make simple drawing of scenes/situations on suggested topic observed in the environment
2. Make painting of natural scenes/situations on suggested topics from imagination

Content

Drawing and Painting

Simple scenes/situations, such as sun and mountains, flowers and butterfly, an animal with its offspring, any scene of a fair/festival

Topic as suggested above or any other from the local environment

Common Core Components

- *National Identity* : Drawing/Painting of any scene of national celebration

- *India's Freedom Movement* : Drawing/painting of any scene on India's Freedom Movement from the textbook
- *Protection of Environment* : Drawing/painting of any natural scene

-
- | | |
|--|--|
| 3. Draw scenes/situations from imagination | Simple scenes or situations of individual's liking |
| 4. Make painting from imagination | Scene/situation of individual's liking
<i>Decoration</i> |
| 5. Make collage depicting decorative pattern | Scene/idea/decorative pattern |
| 6. Make collage on suggested topics | Collage of object/scene such as, butterfly on a flower, hut and tree, mother and child |
| 7. Make composition with cut-out shapes | Composition of cut-out shapes/pictures |
-

Common Core Components

- *National Identity* : Composition of cut-out pictures of 8/10 leaders of national importance
- *India's Freedom Movement* : Arranging cut-outs to depict any scene of the freedom struggle
- *Protection of Environment* : Composing cut-outs of natural objects like flora and fauna

-
- | | |
|---|---|
| 8. Make floor decoration with locally available materials | Floor decoration |
| 9. Make decorative design on thick paper/cardboard | Simple design (floral or geometrical forms) |

Common Core Components

- *Cultural Heritage* : Using traditional motifs and patterns for floor decoration and design on cardboard

- | | |
|--|--|
| 10. Decorate earthen pot with patterns of lines and circles | Decoration of earthen pot |
| 11. Print design on paper by stamping cut-out shapes on vegetables | Pattern design with cut-out of shapes on vegetables |
| 12. Make simple objects in clay from imagination | <i>Clay-modelling</i>
Modelling objects in clay |
| 13. Make simple objects in clay on suggested topic | Simple objects, such as birds, animals and human beings |
| 14. Prepare relief on clay with waste materials | Simple scene or situation |
| 15. Construct models of things seen in day-to-day life | <i>Construction</i>
Simple model of objects seen in day-to-day life such as cap, cart (bullock), bus, house, etc. |
| 16. Make different masks with cardboard | Simple masks with cardboard such as joker, animal, mythological character |
| 17. Make rod or stick puppets | Simple puppets of different characters |

Common Core Components

- *Cultural Heritage* : Making masks and puppets by using traditional forms and shapes

18. Sing folk songs, ceremonial songs and popular songs

Songs and Music

Folk songs, ceremonial and popular songs
National Anthem and other patriotic songs (individually and in chorus)

19. Sing National Anthem and patriotic songs

Common Core Components

- *National Identity* : Singing of the National Anthem
- *India's Freedom Movement* : Singing of *Vande Matram*
- *Secularism* : Singing any song of national integration

20. Recognise songs of adjoining States/UTs

Songs of adjoining States/UTs

Common Core Components

- *Cultural Heritage* : Appreciating folk and classical songs and tunes

21. Perform local folk and regional dances

Dances—local folk and regional

22. Identify characteristics of regional classical dances

Picture charts of regional classical dances

Drama

23. Participate in creative drama based on any imaginary situation

Portraying different situations of community life, such as harvesting time, post office, street fight, etc.

Common Core Components

- *Egalitarianism*: Portraying people engaged in different occupations

- | | |
|--|---|
| 24. Play roles of different characters | Roles of characters of stories from the <i>Panchatantra</i> |
|--|---|

Common Core Components

- *Cultural Heritage*: Playing roles as well as appreciating the characters in the stories from the *Panchatantra*

- | | |
|---|---|
| 25. Perform simple dance-drama | Simple dance-drama based on poems depicting nature |
| 26. Discuss drama played in the community | Discussion on drama |
| 27. Participate in displaying art work | <i>Exhibition</i>
Activities related to art exhibition |

Art Material

In order to provide creative experience to children through art education activities, the school will largely depend on the locally available art material. Some basic materials have to be readily available so that the learners get familiar with a variety of media, materials and tools for their experimentation and art expression. The quality of such materials should be good for this generates motivation and a desire for expression. If only improvisation or any crude substitute is provided for

economical reasons, this is likely to damage the children's enthusiasm. This should be avoided. Suggested below is a list of basic art materials.

Area of Activities	Suggested Art Materials
1. Drawing	Pencil/charcoal/pastel stick/sketch pen/coloured chalk/ <i>kalam</i> and ink. White paper/packing paper/brown paper/newspaper or any other paper.
2. Painting	Pastel colours/sketch pens/wax colour/powder colour and gum/poster colours, etc., flat brushes (thick & thin). White paper/chart paper/brown paper or any other paper.
3. Collage	Coloured paper/cloth cuttings/waste printed material/natural material, etc., gum/flourpaste, white paper/chart paper/hard paper/brown paper or any other paper.
4. Decoration (Floor) (Pot) (Mask)	Coloured husk/coloured powder, sand, other natural material, etc. Earthen pots (locally available). <i>Kheriya matti</i> /chalk <i>matti</i> /chalk clay, etc. Powder colours and gum, brushes, etc.
5. Printing	Vegetables (potato, onion, lady's finger, etc.) knife, powder colour and gum, white paper/chart paper/brown paper or any other paper.
6. Construction	Chart paper/hard card, gum, scissors, thread, powder colour/poster colour, brushes, bamboo stick, etc.
7. Clay Modelling	Potter's clay/pond clay, improvised modelling

SYLLABUS

8. Songs and Music

tools, etc.

Percussion instruments, cassettes, tapes/
records, etc., local musical instruments, etc.

9. Dance

Costumes of local and regional dances, chart
making material, etc.



Drawing in pastel colours. (See p.17).



Scene from a play (See p.54)

CHAPTER THREE

Evaluation in Art Education

ART EDUCATION has evolved an effective scheme of pupil evaluation. It is now possible to measure the creative growth of the child. This subject, which integrates various forms of art such as pictorial, decorative, plastic and the performing arts, has been based on an approach very different from the earlier trends. In the past, these arts were taught for developing the elementary skills through imitating certain forms and techniques. Evaluation was done by assessing the amount of such skills acquired by the children in the class. Their work was thus rated and graded on a comparison basis according to the imitative ability developed by them. But now, under the present approach, where these art forms are treated as media of self expression, it is the individual child's

creative expression rather than the skill ability which is considered the main outcome for evaluation. As the expression of each child is different, there is no scope for inter-comparability. The measurable evidences have to be searched on individual basis and assessed by recognising creative qualities.

Evidence of Creativity in the Usual Art Expressions

Since the main aim of the approach to art education is to foster creativity, individuality and expression through various art activities, evidences of creative nature have to be recognised for evaluation purpose. These evidences, no doubt, are very delicate outcomes but they are not beyond the scope of scrutiny and identification. A teacher having frequent opportunities of observing children's art work in the class would find it quite easy to recognise evidences of creative expression. However, a broad idea about them has to be formed to focus the teachers' attention on them. The essential evidences are:

1. The first type of evidence of a creative nature is the child's personal idea; his ability to grasp the idea; his showing of details of the idea; his effort to use the material for expressing the idea and the overall effect in communicating the idea.
2. The second type of evidence is the characteristic

mode of expression which children naturally develop and show in their art. Various research findings say that children within the same age-group exhibit similar characteristics in their expression. At the primary school stage these characteristics have been classified as follows:

<i>Classes</i>	<i>Characteristics of Art Expression</i>
I and II	Symbolic expression, i.e., expressing through simplified symbols various objects and things observed or experienced in the nearby environment of the child.
III and IV	Schematic expression, i.e., expressing through visualised schemes showing things and objects to convey some personal ideas.
V	Beginning of realism, i.e., expressing through recognised shape, form, colour and design to convey personal ideas and emotions.

The evidences indicated in para 1 and 2 above are important and have only to be considered for evaluation. It may also be mentioned that such evidences as skill, form, technique, etc. which were earlier assessed under the old trends of art teaching are not valid now and hence need not be considered for any merit or credit.

Evidences of Creativity in the Performing Arts

In the area of music, dance and drama (performing arts) there are no specific characteristics which can be treated on a

common basis nor is there any study. Some hints are given in the following paragraph which may give an idea about the scope of evaluating activities of the performing arts.

Evaluation of activities in music, dance and drama does not mean judging how perfect the child's performance is. The presentation of the child has its own unique qualities. We know that children of Classes I and II in general sing or recite two or three lines of a song or poem with occasional breathing pauses in between. This is quite natural with them. On the other hand, the children of Class IV are capable of rendering a song or reciting a poem with more exactness. These two stages simply show a natural development in them. If we evaluate this aspect, we will be indirectly evaluating the skill which is certainly not the aim of art education in its present approach. The aim is that the children should develop their interest and ability in the performing arts and derive a sense of joy through participation or its appreciation.

Even in the case of dance and drama performances, there are variations, mainly due to natural factors such as growth, trait and aptitude. But positive and encouraging remarks by the teacher will constantly inspire children in improving their expression. It may be pointed-out that it is likely that some children may have more talent than others. It does not mean that such children should be preferred. The teacher should, without any discrimination, carry the whole class with him. The teacher's observations while assessing their

as the originality of the child's idea; his ability to grasp the idea; the details shown in expressing the idea; the effort and media used in communicating the idea; the overall effect or appeal in the expressed idea, etc. These aspects may be judged keeping in mind the child's age, interest, experience, etc.

7. The remarks should be made on individual basis for assessing the qualities as discussed in paras 5 and 6 above. These remarks should be in clear and unambiguous terms. These may be in the range of 'good', 'very good' and 'fine' which indicate below normal, and high quality of creative art expression. When an activity has been organised and the work assessed, the achievement of every individual child may be entered in the proforma under the specified art form. However, if any teacher likes, he may convert remarks into a credit scale of -A, and +A to correspond to 'good', 'very good' and 'fine' respectively. In this way it would be easy to plot credits against the names of the children in the proforma.
8. At the terminal stage, i.e., quarterly or yearly, the overall assessment has to be given either as a remark or comment in the space provided in the proforma. These remarks/comments should be based on the summing up of the value of the credits received by the child in the activities during the quarter or in a year. This should be done by following the formula, which is:

$$\frac{\text{total value of the credits}}{\text{number of activities}}$$

For example

1. The value of the credits may be ascertained by associating numbers such as 1, 2 and 3 for -A, A and +A respectively.

Now supposed a child 'X' has received 2A +, 3A and 4A- in nine activities over a period of a quarter, his achievement as a remark will be:

$$\frac{2 \times 3 + 3 \times 2 + 4}{9}$$

$$\text{i.e. } \frac{16}{9} \text{ or } 1.7 \text{ (Approx.)}$$

Further, considering 1.7 on the range of the credit scale, he gets 'A' or 'very good' as remarks.

Now let us see the range of credit scale by which the final remark has been awarded. It is explained in the figure as follows:

-A	A	+A
1	1.5	2
	2	2.5
		3

In the figure, the range -A is from 1 to 1.5; A is from 1.5 to 2.5 and +A is from 2.5 to 3. Thus the child having secured 1.7, comes in the range of A which is between 1.5 to 2.5. Further, as A stands

for very good, he may be given this as remarks at the terminal stage of the quarter.

2. Now let us take an example of another child, 'Y', who is in the same class but gets 5 +A, 4A and nil -A in the same number of activities during the same period. His achievement in creative expression will be:

$$\frac{5 \times 3 + 4 \times 2 + 0}{9} = \frac{23}{9} = 2.55$$

i.e., +A which is fine.

So based on such a calculation, suitable remarks/comments may be recorded at each terminal stage and at the time of yearly assessment.

9. In order to attain the mastery level achievement in the

minimum learning outcomes with regard to art education, the average of all the credits received by him/her at the terminal/final assessment should be 'A' or 'very good' as remarks. Any child not securing this credit may be helped to improve his/her performance. The teacher may give extra attention or use some remedial methods in such cases.

10. The proforma of the Children's Performance Record is meant to be filled by the teacher after completion of each type of activity in the class. This will show: (i) the number of activities that have been organised under each art form; (ii) how each child has fared in various activities; and (iii) what the individual achievement is in the class at the end of the term. (Proforma on p.16)

CHILDREN'S PERFORMANCE RECORD

Class:

Teacher :

School :

Year :

S. No.	Name of the students	Pictorial Art (Drawing, Painting)			Decorative Art (Collage, Printing, Floor decorating)			Plastic Art (Clay, modelling, Relief)			Performing Arts (Music, Dance & Drama)			Remarks	
		Credit Activity Date	Credit Activity Date	Credit Activity Date	Credit Activity Date	Credit Activity Date	Credit Activity Date	Credit Activity Date	Credit Activity Date	Credit Activity Date	Credit Activity Date	Credit Activity Date	Credit Activity Date	Term 1	Term 2
1.															
2.															
3.															
4.															
5.															
6.															
7.															
8.															

Note : Additional columns under each form may be given if required.

the physiological differences and boys and girls tend to segregate. The boys show some adventurous tendencies and the girls manifest an inclination for decoration. They have many novel experiences which they express through the medium of art. (See picture on page 9.)

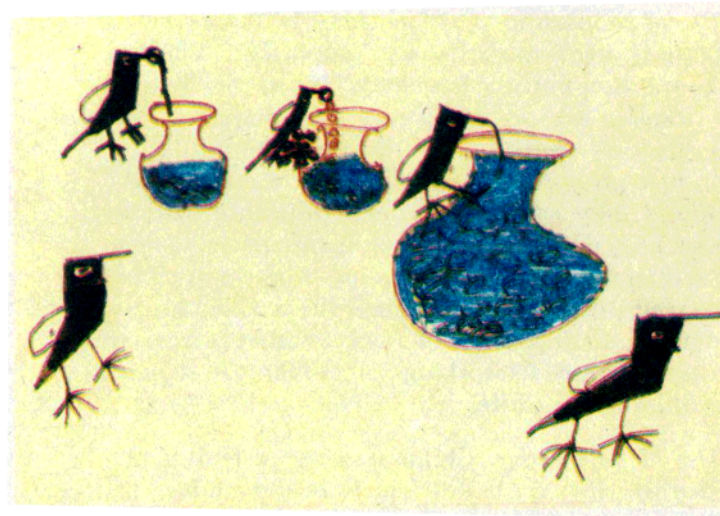
2. The art expression of children of Class IV is both interesting and unique. This is apparent in what each

CHAPTER FOUR

Pictorial Art (Drawing and Painting)

Guidelines

1. Children of Class IV are at the schematic stage of art expression. They organise their ideas in typical schemes which they evolve themselves. At this age level, their **creative impulses are at their peak**. With firm muscle control now and longer attention span, they are able to manipulate different art materials for achieving the task in view. They not only have a fair knowledge of the relationships that exist within the objects and things of a known situation but also their minute details such as their action and character. They are now quite aware of



Drawing in pastel colours

child has emphasised in the scheme of art. Being as yet unmindful of the adult's values of art, they create the art without any prejudice and in a truthful manner. They evolve and use typical proportion, perspective and colouring as they feel necessary to serve their purpose. Sometimes, their art appears a narrative commentary in visual form. Some interesting characteristics of the art expression of children of this age-group are:

(a) *Use of proportion:* They make use of three types of proportion frequently: (i) Visual proportion : They use this proportion but not frequently. When they have to show some objects to which they attach equal importance, they try to maintain their size-relationship. (ii) Emotional proportion : They frequently use this proportion to show some emotional significance with the objects. They draw such an object comparatively bigger in size than the rest. (iii) Functional proportion : They often create this proportion to show the working quality of an object. In drawing such an object, they increase or decrease the size of its working parts to show in it an act of performing something.

(b) *Use of perspective:* Children evolve a typical perspective which is quite different from the adult's conception. They do not think that the objects lying in different planes appear in varying sizes due to the factor

of distance. For them, the idea of horizon is not where objects appear to recede but only a line which divides earth from the sky. They, therefore, devise their own way to represent this idea of perspective. They arrange shapes on the paper by maintaining their direction from each other. While they do so, they seldom overlap one shape with the other for fear of concealing the background shape which may appear distorted if overlapped. For example, when they have to show falling rain, they would avoid showing it in front of the figure. They think it should fall on the top of it only. Another feature of their space organisation is that if there are a number of shapes to be arranged in the paper space, they reduce their sizes and even change their position in order to accommodate them. Occasionally, they paint the sky as a blue strip and fill this space with objects seen in the sky.

(c) *Colouring:* Children of this age usually use colours as seen in nature. They prefer to use bright colours. They do not modulate them to give different tonal variances. For instance, they would colour the trees green against a blue sky. The flat application of both these colours makes them indistinctive from each other. There are other instances too such as painting white cloth of the figure against the white background. This only shows how truly they want to represent things and objects through their painting.

3. Considering the main aim of art education which emphasises the enhancement of creativity in children, the methods proposed for organising activities are the free expression method and the specified topic method. These are very appropriate methods which give children not only the necessary freedom to express themselves freely but also an impetus to make use of their inherent ability. No doubt, the free expression method offers a vast scope to every child to select any subject matter from his own resources, but the specified topic method gives no less choice if the topics suggested are broad-based and falling within the experience level of all children in the class. In fact, these methods induce children to creative thinking and creative doing. They create shapes and forms in which they have something of a personal motive and urge. They organise these shapes in their own visualised schemes. They explore the use of art materials with ingenuity in order to unfold their feelings. These experiences help them in proper growth and development. Each child learns to develop his expression of ideas in a meaningful way which gradually becomes individualised. He learns to experiment with different art materials which develop his capacity to control and manipulate various media. He learns to undertake responsibility. He learns to exercise his own decision and discretion. All these aspects help in building his self-confidence,

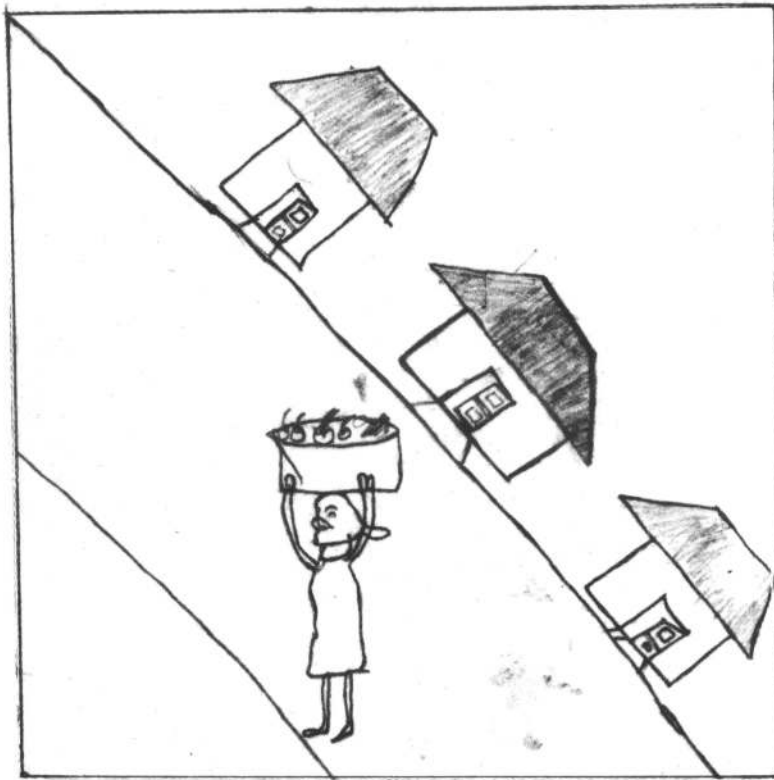
originality in creative expression and a unique personal perception.

4. The children of Class IV are capable of handling a variety of art materials. Since now they have firm muscle control, they can use soft tip materials like brush and paint. The material that can be introduced for their experimentation and expression through drawing and painting at this age are the following:

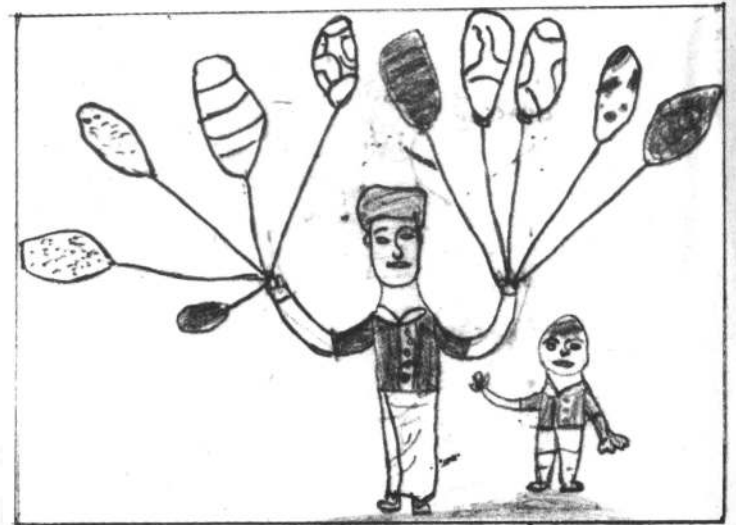
- For drawing activities, materials such as pencil, pastel colour, ink and *kalam*, sketch pen, etc. can be suggested.
- For painting activities, materials such as oil pastel, crayon colour, poster/tempra colour, sketch pens can be introduced.

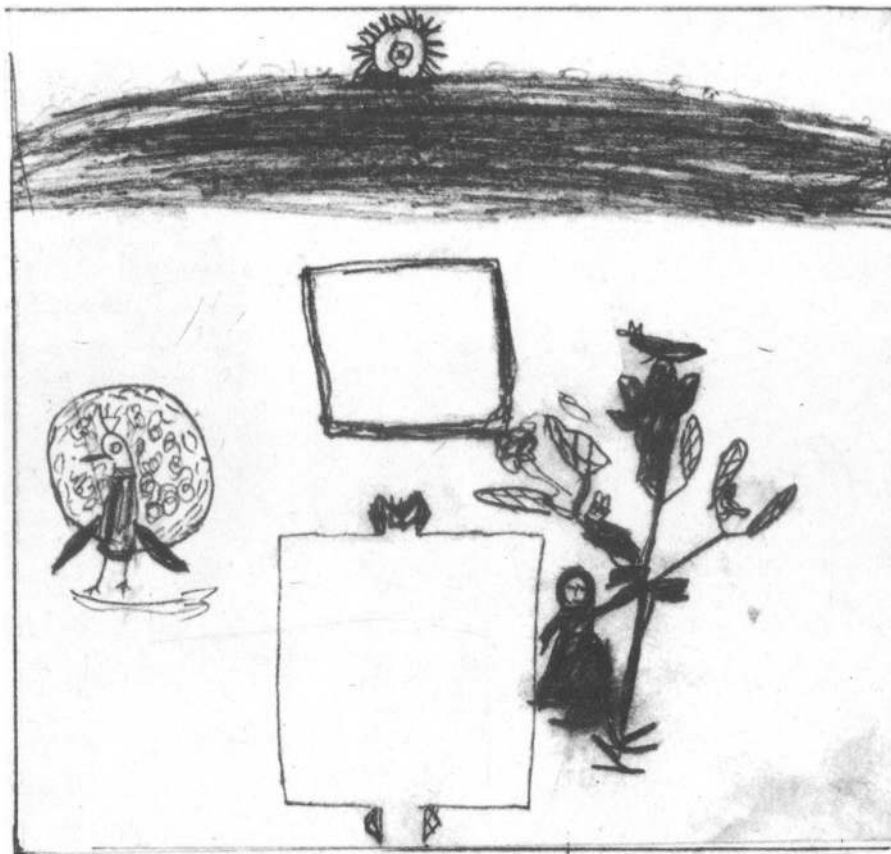
Any locally available material substituting for the above types of material may however be preferred and encouraged.

5. The work of drawing and painting executed by the children in the class may be evaluated regularly. This would give the teacher an idea of the progress of each child in relation to his/her expressive ability, aptitude and creative growth. This evaluation may be done keeping in view the criteria given in Chapter 3.
6. Following are some specimen of children's work in drawing and painting activities.



Specimens of pencil drawing
by children of Class IV.

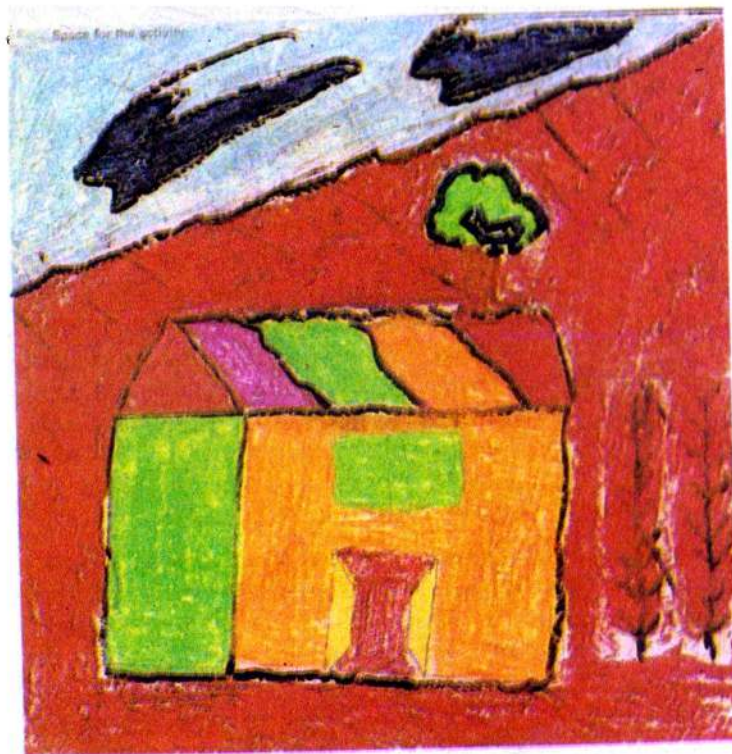




Specimens of painting in poster and pastel colours by children of Class IV



PICTORIAL ART



Activity Plan 1

Topic	Draw 'a market scene' or 'a natural scene'
Material	Pencil/crayon stick/sketch pen, etc.
Method	Specified topic
Expected Expression	Children are capable of drawing from imagination a simple scene which they observe in the local environment.
Organisational Strategy	Children of Class IV are well acquainted with a variety of activities of a market place. They have also observed many natural scenes in the outskirts of their village or town. The teacher will discuss market activities and natural scenes. He will then tell them that they are free to choose any scene for their subject matter. He will point out that their choice should be based on individual experience.

As children are engaged in the work, the teacher will locate non-starters. He will listen to their problems one by one and help by discussing their ideas. He will suggest how best they can develop ideas into art scheme. He will refrain from executing anyone's work.

The expression of each child will be assessed by keeping the essential characteristic and originality of his ideas in

mind. The teacher will then award suitable credits as part of assessment.

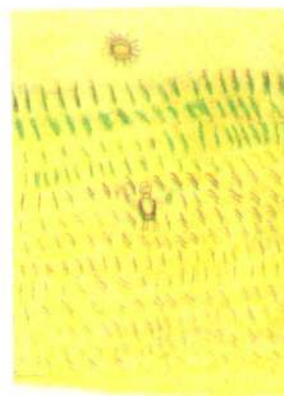
Activity Plan 2

Topic	Make a drawing of 'any man/woman at work' or 'any game you like'
Material	Pencil/crayon stick/sketch pen, etc.
Method	Specified topic
Expected Expression	Children are able to make simple drawings from imagination of various work situations and games.
Organisational Strategy	The teacher will discuss various work situations at home, in the neighbourhood, market place and in the field where a man or woman is found doing some work. He will also discuss the games which children play in school and outside. He will then suggest that they draw any scene which they individually like.

It is possible that some children may attempt identical ideas. But their expression has to be independent and different from each other. The teacher will see that there is no scope of influence of one child over the other when they are working.



Specimens of painting on a specified topic by children of Class IV



Guidance may be given on typical problems by helping the child in recalling his/her experience or developing the idea in his/her own scheme.

He may award credits on the finished work keeping in mind the main qualities of children's expression of this age group.

Activity Plan 3

Topic	Make a painting of 'any scene at the local fair or festival'
Material	Pastel colour/poster colour and brushes/colour sketch pens, etc.
Method	Free expression
Expected	
Expression	Children are able to make simple painting from imagination of the scenes which they have observed in local fairs and festivals.
Organisational	
Strategy	The teacher will encourage children to tell about various fairs and festivals that they have seen. They may name some important ones, such as, Diwali, Dussehra, Id, Christmas, etc. as they themselves observe these festivals in their com-

munities. They may also name some fairs held in their locality at different times. The teacher will suggest to them to recall any scene of these celebrations individually and to make a painting based on their personal experience.

He will go around the class and watch the different themes being rendered by them. Occasionally, he will show interest by asking a child to let him see the idea that he/she is developing. He will try to build a lively atmosphere in the class.

He will assess the qualities of their expression and give suitable credit on each work. He will observe the typical idea, the colour effect and expressive ability of the child as basic criteria for assessment.

Activity Plan 4

Topic	Make a painting of 'a balloon-wala' or 'a farmer in the field'
Material	Pastel colour/poster colour and brushes/sketch pens
Method	Specified topic
Expected	
Expression	Children are capable of painting simple scenes from imagination which they observe in daily life situation.

Organisational

Strategy The teacher will ask children whether they are familiar with the topic (in case, some children are not, he may give them the option of an additional choice. For this purpose, he may refer to the syllabus.)

He will discuss with children the activities of a balloon-wala and a farmer in order to refresh their memory. He will find out what their own experiences are in this connection. On finding that the children have a variety of ideas on the topic he will ask them to do their work.

He will watch the progress of their work and, wherever necessary, suggest some related aspects for consideration. His suggestions may be with regard to some kind of details, colour tone and the organisation of the scheme, etc.

He will assess the work on individual basis and give suitable credit.

Activity Plan 5

Topic	Make a drawing or painting of any scene during 'Republic day' or 'Independence day' celebrations
Material	Pencil/sketch pen/poster colour and brushes/pastel colour, etc.
Method	Specified topic
Expected Expression	Children are able to make simple drawing

and painting of scenes observed in their local and nearby environment.

Organisational

Strategy The teacher will explain the importance of Republic day and Independence day. He will tell the children that these two occasions are celebrated throughout the country and all the people, irrespective of their caste, creed and religion, participate in them wholeheartedly. Independence day marks our freedom from foreign rule and Republic day signifies our adopting a democratic system of government. These occasions are observed with a lot of rejoicing by all and sundry.

The teacher will enquire about the children's own individual experience of watching or participating in these functions. He will focus their attention on the major aspects such as the flag hoisting ceremony, colourful folk dances, military parade, carnival, etc. He will suggest to them that they select any aspect of the celebration for making a drawing or painting.

He will study what each child is trying to show while developing his/her idea. He will discuss any problem that an individual child may be experiencing in this regard. At the end, he will assess and award suitable credits on individual work.

CHAPTER FIVE

Decorative Art (Collage, Print-making and Decoration)

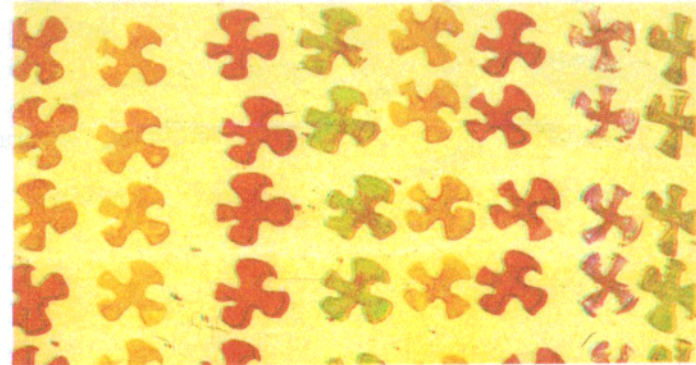
Guidelines

1. **DISPLAYING AND DECORATING** is an intrinsic urge we all share. This urge is quite strong in children. They look with awe at objects and creatures which have unusual colours and designs. This is an aesthetic sensibility that develops in them from the very beginning.
2. Nature, as we see, is a vast reservoir of raw forms, shapes and colours. Largely, these elements of nature lie in a state of asymmetrical order. With our perceptual sense, we arrange them in some pleasing harmony to create



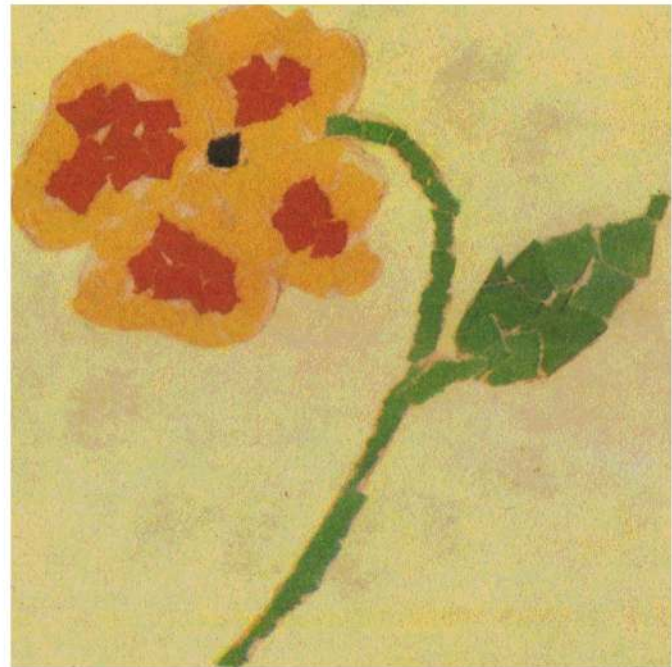
patterns and designs. Various traditional communities since ages have evolved exclusive fashions and designs with these elements of nature. These decorations characterise their styles of living.

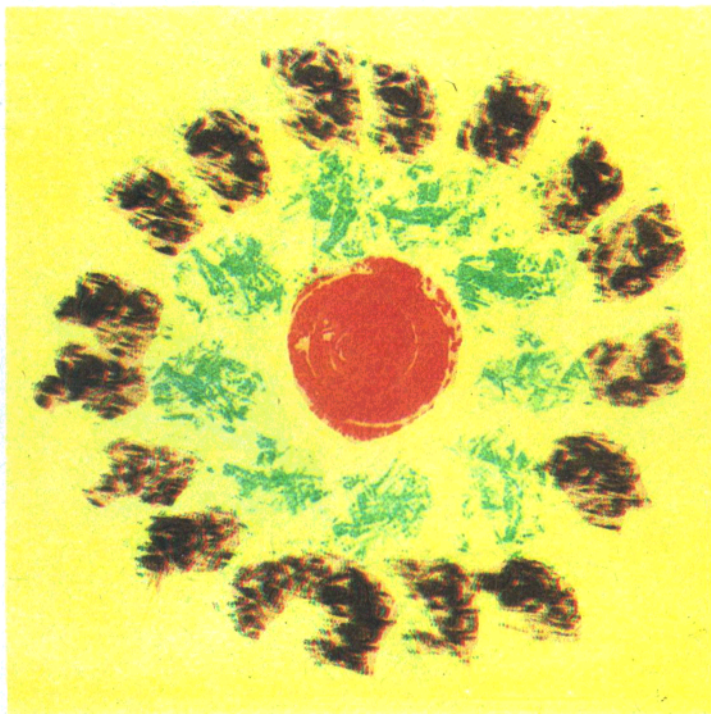
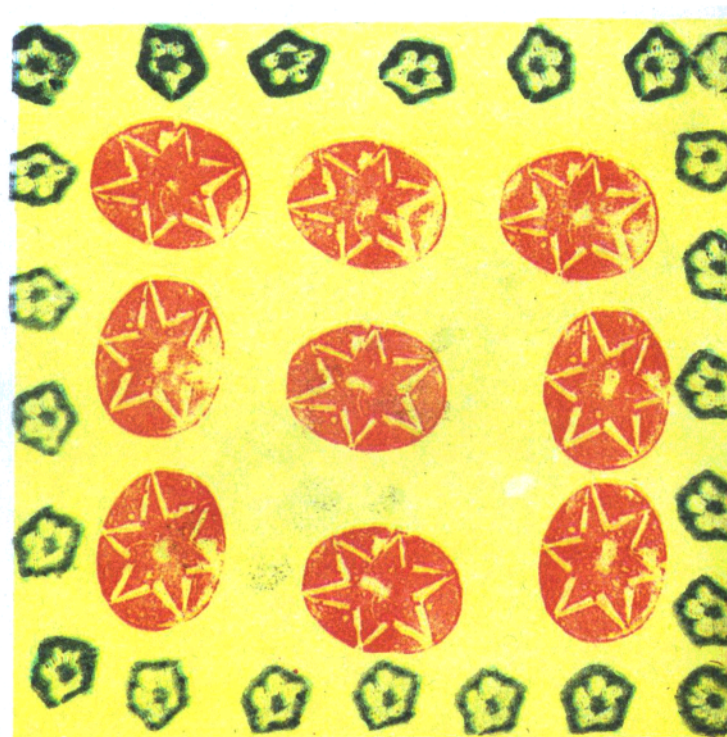
3. Children of Class IV are familiar with the processes involved in the proposed activities. As these now call for more ingenuity on their part in planning and designing, they require freedom to do them. The teacher sometimes may act as a guide and discuss individual problems in a gesture of sharing his own views on the possible solution. As the case may be, he may give demonstration for an activity on a collective basis or cooperate with any individual child whenever he/she requires his guidance.
4. The methods for organising activities of decorative art are (i) free expression, and (ii) specified topic as discussed in Chapter 4 at pt. 3. While using these methods, the teacher is required to acquaint children adequately with the nature of activity, the process involved and the outcome expected from them. It would be appropriate to show the children some specimen of work, especially in print-making and floor decoration. They will be able to see the designs made in two colours and also the motifs used in floor decoration. As a principle, the teacher may go through the activity-plans before organising them in the class.
5. Most of the activities for Class IV are an extension from the earlier ones of the previous class except with some complexity in execution. Some of them are new such as blob printing and pot decoration. Blob printing is done with colour drops placed in the centre of a paper. It is then folded and pressed outward. The impression that appears due to pressing of paper is both symmetrical and abstract in shape. In pot decoration, the earthen pot is first given a coating of chalk *matti* mixed with gelatine. When it dries, it is rubbed with sand-paper to make its surface even and smooth. The base is now ready for drawing patterns and colouring them.
6. Some specimen of the work of children of Class IV in collage, print-making and floor decoration are given below. (Also see picture on page 1.)



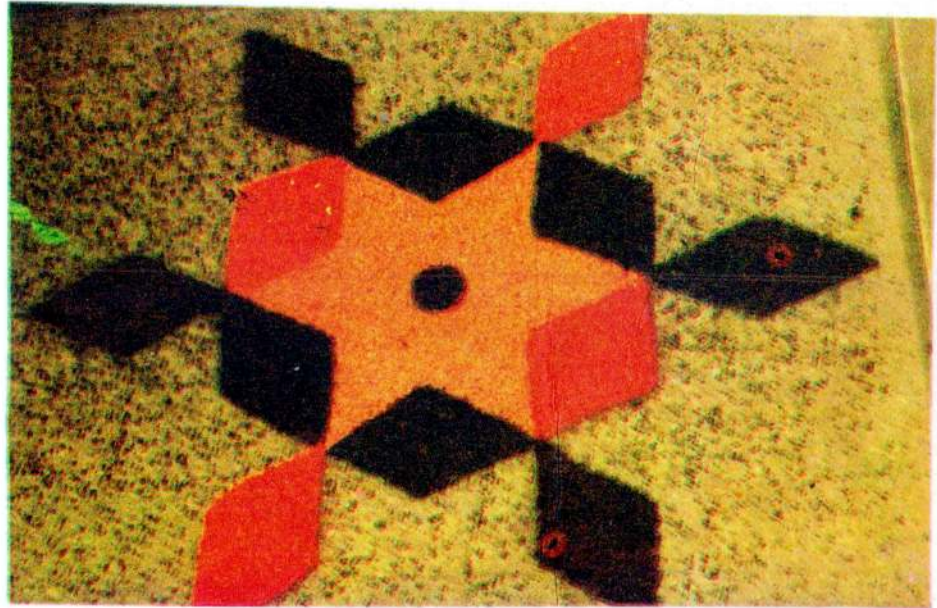
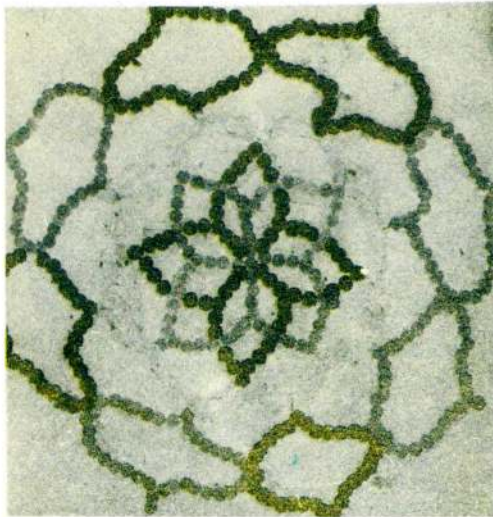


COLLAGES



PRINTING WITH CRUMPLED PAPER BALLS**PRINTING WITH CUT POTATO AND LADY'S FINGER**

Specimens of floor decoration



Activity Plan 1

Topic	Make a collage to depict any scene of your choice
Material	Straw, dry leaves, twig, sand, etc., glue/flour paste
Method	Free expression
Expected Expression	Children are able to make simple collages to show scenes from their imagination.
Organisational Strategy	The teacher will show children some specimen of collages made with collections from natural surroundings and waste material. This exposure will give them an idea of the expression possible with such material. He will then ask them to collect the necessary material from the surrounding environment.

Back in the class, the children will be asked to make a pencil drawing of the idea they want to depict as they individually like. The teacher will watch their drawings and give his comments for consideration and improvement. If any child requires typical material for special effect, he will explore it himself. Having observed their preliminary drawings, the teacher will ask them to paste natural material for developing collages. He will point out that only thin

material which can hold on to the paper surface should be used.

The assessment may be done on individual work keeping in mind the organisation of space, quality of effect obtained and the idea represented.

Activity Plan 2

Topic	Make a collage to show 'a woman at work (at home or in the field)' or 'a monkey-wala'
Material	Waste printed colour material from old magazines, calendars, etc., glue/flour paste, scissors, etc.
Method	Specified topic
Expected Expression	Children are capable of making collages to show a human being in different work situations.
Organisational Strategy	The teacher will start a discussion on the given topic with the children. This will refresh their memory to recall various work situations in which a woman is found doing some work. He will tell that a woman is always very busy not only doing household chores like cooking,

washing, tending to children, pets and animals but also doing outside work like fetching water, collecting firewood and fodder and cutting and harvesting in the field. He will then suggest that they select any situation for developing into a collage. Other children who are interested in depicting a 'monkey-wala', will find out their experience in some frolicsome acts of the monkey.

He will suggest to the children to first make a drawing in pencil of whichever idea they want to develop in collage. He will discuss any relevant point regarding the sketch which may help in improving the overall effect. He will, however, not draw or correct it himself. He will ask the children to fill up the shapes and spaces, etc. with bits of waste colour papers collected by them from old magazines and calendars.

He will note the quality of each work and assess by giving credits.

Activity Plan 3

- Topic** Paste picture cutouts of 6/8 national leaders in any pleasing arrangement
- Material** Picture cutouts from old newspapers magazines, calendars, etc., scissors, glue/ flour paste, etc.

Method Specified topic

Expected

Expression Children are able to paste collection of picture cutouts in simple arrangements.

Organisational

Strategy The teacher will ask the children to name a few important national leaders. He will also find out whether they can recognise their pictures. As a test, he will show some pictures taken from magazines and calendars. Having ascertained that they have sufficient knowledge about the various national leaders, he will assign them to collect such pictures from various sources including old newspapers, magazines, calendars, etc. He will ask them to bring these pictures the next time he organises this activity.

As children come for the activity again, he will guide them to cut pictures in appropriate sizes to accommodate them in the space provided in the activity-book. He will suggest how to make a good arrangement with 6/8 cutouts. This may be by arranging them in parallel lines, in circular or a diagonal manner. He will also tell them that before fixing the pictures, they may discuss the arrangement they want to have. When the children have fixed the cutouts, the teacher will ask them

to write the names of these leaders in a good hand-writing.

The teacher will assess their work keeping in mind the qualities of a good design and also the relevant pictures of the national leaders collected by them.

Activity Plan 4

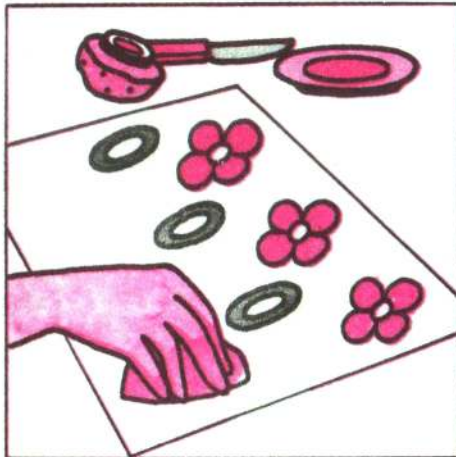
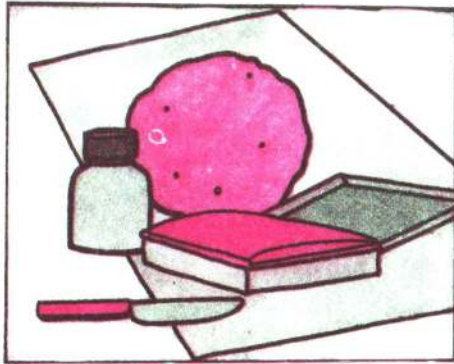
Topic	Depict with picture cutouts a scene of a procession of freedom fighters carrying the national flag
Material	Picture cutouts from magazines and pamphlets, scissors, glue/flour paste, etc.
Method	Specified topic
Expected Expression	Children are capable of making collages with picture cutouts to represent known as well as imaginary scenes.
Organisational Strategy	The teacher will first and foremost give a brief account of India's freedom movement. He will tell how the people everywhere joined hands to free our motherland from the British rulers. They fought a non-violent battle against all kinds of tyranny. Processions, boycotts and sacrifices were the main weapons that the freedom fighters used in this struggle.

The teacher will then tell that such an old picture may be difficult to procure but this may be contrived with any picture of a procession. The leader in the group may be shown carrying the national flag. He will allow children to use their discretion in creating an imaginary scene with their cutout collection.

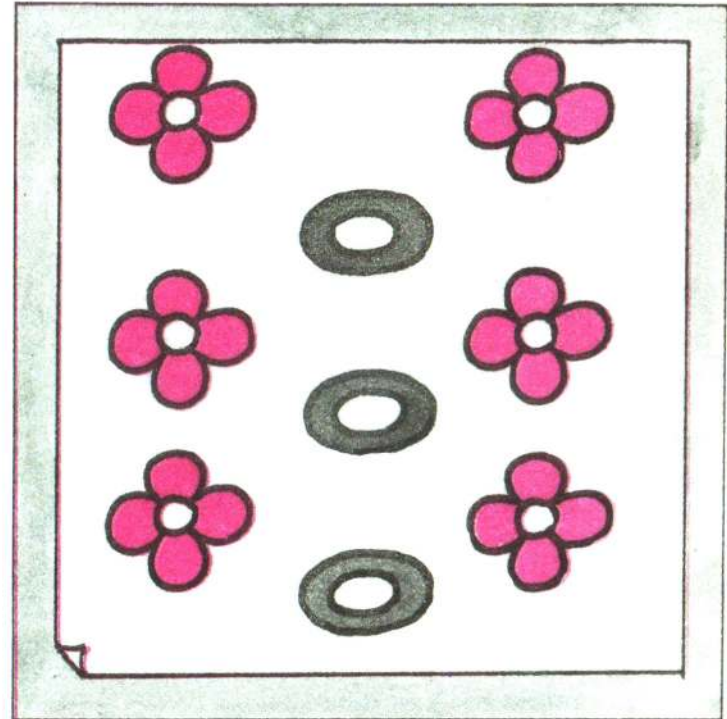
The teacher will assess their work and give suitable credits.

Activity Plan 5

Topic	Make an overall design with two shapes cut on half-potatoes in two colours
Material	Potato, knife, poster colours/ink pads, etc.
Method	Free expression
Expected Expression	Children are able to make designs by printing various shapes cut on half-potatoes.
Organisational Strategy	The teacher will remind the children about the activity of design making by the stamping method which they did in previous classes. He will tell them that now they will make the design with two separate shapes cut on half portions of a potato in two colours of their choice. He



Process of printing
with cut potato



will explain that with two shapes and two colours, the design can have many variations. It can be done by repeating these shapes printed alternately or two impressions of the one shape followed by two impressions of the other shape or a whole row printed with one shape and the next row with the other shape, and so on. In order to be sure of an appropriate variation that an individual child likes to have for his/her design, he/she first makes a test piece (rough work) before executing it on the activity-book.

As children will show the rough work to the teacher, he will make suggestions on such aspects as clarity of shapes, uniformity of print impressions, colour combination and so on. Only having satisfied himself on these factors will he ask them to print the final design.

The teacher will assess the designs made by the children and award credits on the qualities shown by them.

Activity Plan 6

- Topic** Make a pattern with blob printing method by using at least three colours
Material Water colour/poster colours, paper, etc.
Method Free expression

Expected

Expression Children are able to make symmetrical patterns with blob printing.

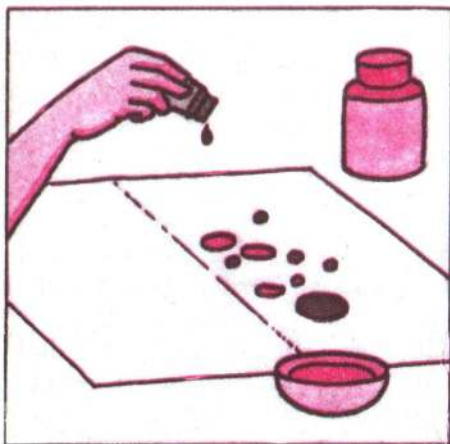
Organisational

Strategy

The teacher will give a demonstration to show the process involved in printing a pattern with blobs of colours. He will especially focus the attention of the children when exerting pressure to spread colour blobs in different directions so as to form a beautiful pattern. He will then suggest that they print their own patterns on a separate paper first and then select the one for pasting in the space provided in the activity-book. He will also tell them to make two or three attempts in order to select an appropriate pattern.

Children will be asked to follow the process as demonstrated and make prints independently. While doing the activity, the teacher may guide any child that he feels needs his help. As they complete two or three patterns individually, he will discuss with each child which one is to be retained for the activity-book.

He will give credits on the patterns made by each child.



Process of blob-printing



Activity Plan 7

Topic	Make a floor decoration by using popular local motifs
Material	Locally available material like rice powder/chalk <i>matti</i> /husk mixed with earth colour/flower-petals and leaves/any other material used locally
Method	Specified topic
Expected Expression	Children are capable of making floor decorations which they observe being made in their homes/neighbourhood environment.

Organisational

Strategy	The teacher will tell the children about the importance of this art of floor decoration. He will highlight the fact that different communities in our country have evolved typical styles and forms of these decorations. Each community considers it its cultural asset and practises it as a ritual during social and festive occasions.
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After this brief discussion, he will find out from children the main characteristics of the motif used in the local form of floor decoration. He will show this aspect by demonstrating

one in the classroom. In certain areas where the practice of floor decoration is either extinct or where the community has become urbanised, the teacher will demonstrate some decoration methods by using simple geometrical forms. He will try to emphasise that repetition of these forms is the basic principle followed in the floor decoration.

He will then make groups comprising 2/3 children and allot small areas in the classroom/corridor floor for the activity. He will give guidance if any group requires it.

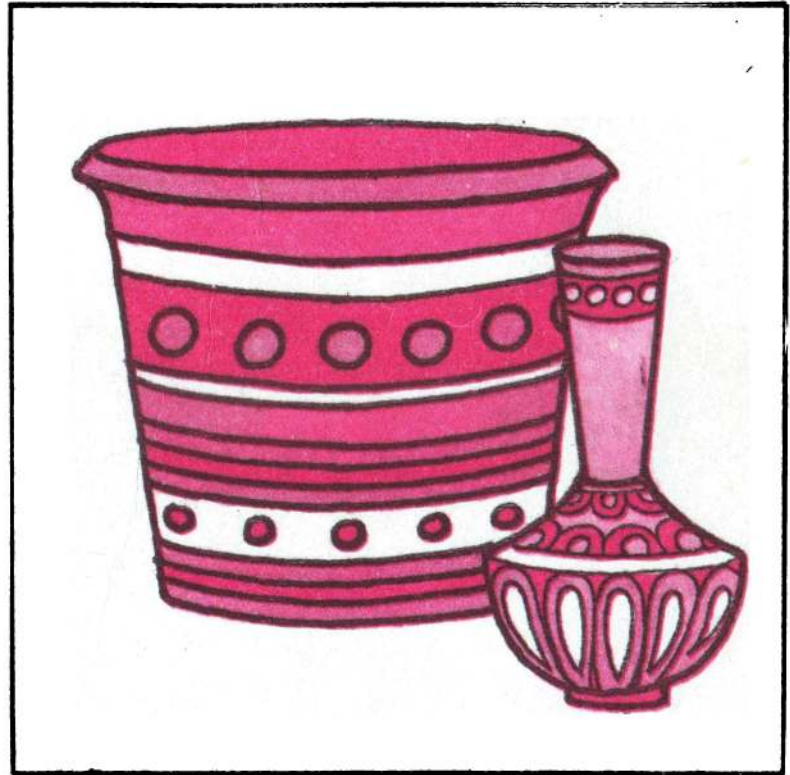
After the activity, he will assess the work keeping in mind the local motifs used and other qualities shown in the execution of these decorations.

Activity Plan 8

Topic	Decorate an earthen vessel with a pattern of lines and circles in two colours
Material	Any earthen vessel (pot, jar, <i>gamlā</i> , etc.), earth colours and gum, poster colour, brushes, chalk <i>matti</i> and gelatine (or local substitute for gelatine), sandpaper, etc.
Method	Specified topic
Expected Expression	Children are able to make simple decorations on earthen vessels with line and circle patterns.



Decorating earthen pottery



Organisational

Strategy The teacher will explain the method of preparing the vessel for decoration purposes. This can be done by applying a coat of chalk *matti* and gelatine boiled in water. The ratio of chalk *matti* to gelatine should be 8:1. After it is dry, it is rubbed with a piece of sandpaper to make its surface smooth. It will then be ready for colouring and decoration.

He will then tell the children how to treat it further. It can

be done either by giving a coating of a base colour first and followed by painting the patterns or the base colour and the patterns are painted separately. In either case a pattern is sketched over it and the same is repeated in a horizontal column. Over this outline sketch drawing, the pattern is painted with any contrasting colour. If necessary, the teacher may give a demonstration to explain the process involved. He will then give the assignment of decorating the earthen vessels to the children. The children will need his guidance during execution.

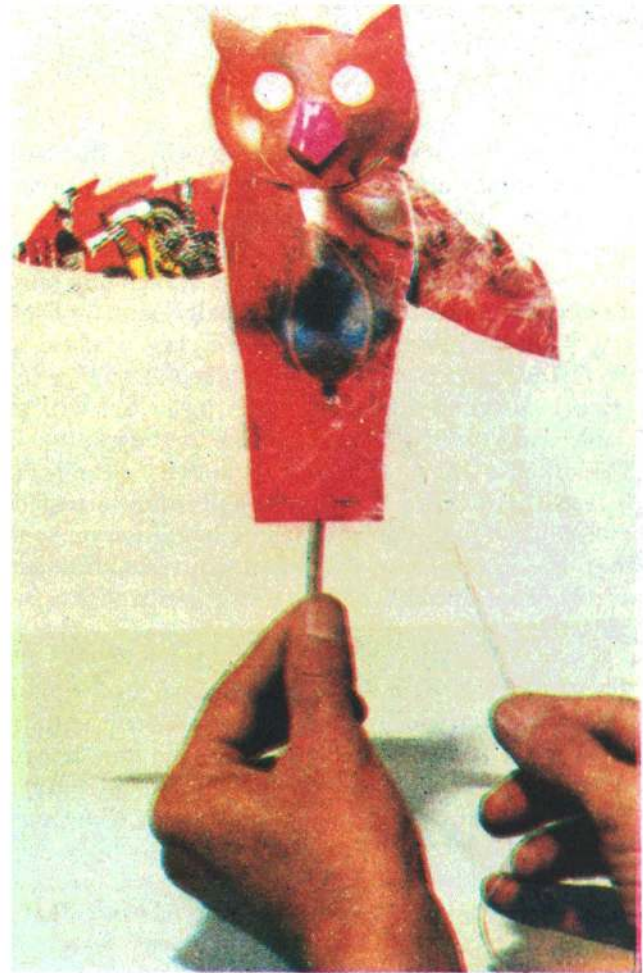
He will assess their work and give credits.

CHAPTER SIX

Plastic Art (Clay Modelling, Relief, Construction)

GUIDELINES

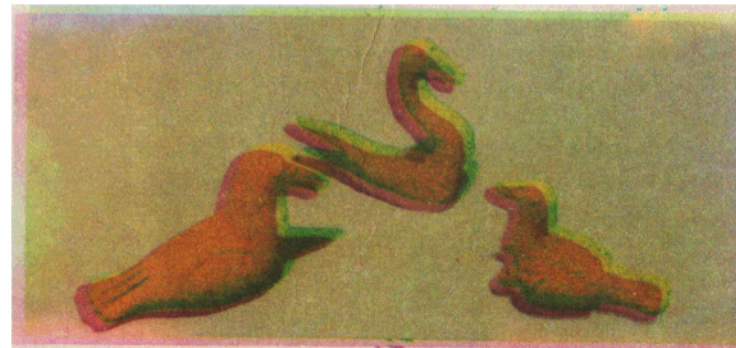
1. Clay is an interesting medium which children like to manipulate with. A lump of clay at once catches the fancy of a child who enjoys shaping it into something. By mere squeezing, patting and twisting a form is created which shows resemblance to something. The quality of third dimension makes the models look real. The clay is used for modelling toys, figures and reliefs both in true and abstract representations as well as for utilitarian objects such as jars, vases and household articles.

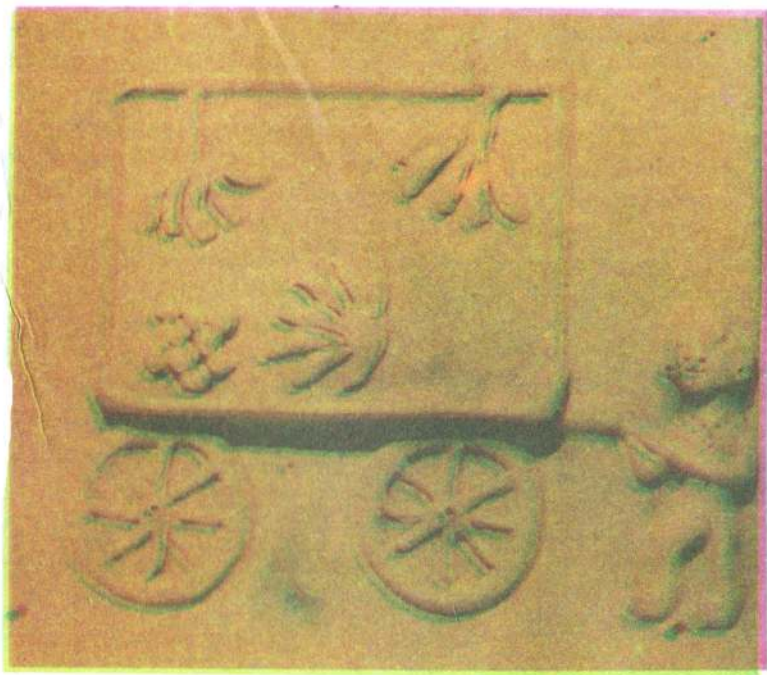


2. Clay is available in abundance everywhere. But natural clay has some impurities like little stones, pebbles, straw, etc. These impurities are sieved out before use. The method of sieving out impurities is simple. The clay collected from ponds and hillsides is broken into bits and dissolved in water in a bucket. A small quantity of yellow clay (in some places, it is called red clay) is added in it. After stirring for sometime, it is filtered through a gunny cloth into another bucket. Some impurities will settle down and others will be held back by the gunny cloth. This filtered content of clay is spread on a clean ground. While it is still in a wet state, small lumps are made of this clay and placed in a polythene bag. After the work is over, the remaining clay is again converted into lumps and kept in a polythene bag in a moist state for future use.
3. The children of Class IV have good muscle coordination and visualising ability for modelling a form with some convincing details, and exactness to the object. At this age, they are apt to make simple toys and figures of human beings and animals. They even show typical characters discerning their mood and action. As the medium is required to be treated into three dimensions, the models made by them may be viewed from all angles in order to recognise qualities of their art.
4. The methods proposed for organising the activities in

the classroom are the same as elaborated in Chapter 4, para 3. But clay, having its own limitations for being treated in three dimensions, the children need to be informed for conceiving and executing a single object either in the free expression method or in the specified topic method. Though the size in which the models are prepared is immaterial, their proper treatment from all sides is quite important. This will show whether the children have been able to visualise the form in totality.

5. There are some activities which the children may be attempting for the first time, such as paper mask, mobile puppet and construction. The processes for their development may be demonstrated by the teacher. These processes have been explained in the relevant activity plans.
6. Following are some pictures of children's work in clay modelling.





Activity Plan 1

Topic	Make a human figure of your choice in clay
Material	Modelling clay/potter's clay, knife and wooden tools if necessary, water, etc.
Method	Free expression
Expected Expression	Children are capable of making simple symbolic figures in clay representing any observable character.
Organisational Strategy	While making the clay models, the teacher may give the children the freedom to choose any person of their liking. He will even propose that such a character may be represented in any posture such as standing, sitting or reclining. He will then give them time to reflect and visualise the characters of their choice. As soon as their pondering is over, their hands begin to shape the clay. If any child is found a non-starter, the teacher will discuss his/her problem in a gesture of cooperation and giving guidance.

The children at this age level tend to create forms in a symbolic manner. Sometimes, they make separate parts of the

figure, and then fix them up. They even use varying proportions (unlike visual proportion) in representing human figures. Apparently, there appears to be some distortion. But this is due to the action and movement of the living characters which they often combine in their representation.

While assessing, the teacher will look for the reminiscence of human characters that each child has tried to portray in his/her clay forms. This may be seen together with the symbolic nature of expression. He will give credits for their work after considering these qualities.

Activity Plan 2

Topic	Make a figure of a bird of your choice
Material	Modelling clay/potter's clay, improvised modelling tools, water, etc.
Method	Free expression
Expected Expression	Children are able to make simple clay forms of a symbolic nature to represent any familiar bird.
Organisational Strategy	The teacher will ask the children to mention various birds commonly observed in their environment. He will also ask them which birds people keep as pets. He will enquire whether any child has a pet bird.

Ensuring that they are interested in modelling a bird form, he will ask them to start the work.

As children do the activity, the teacher will go around the class to watch which bird each child is concerned with. As part of guidance, he will ask relevant questions to encourage the children on their choice of birds and help them to revive their imagination in this regard. The expression of children in clay modelling is often symbolic representation but there is enough of realism to indicate the intended object.

The teacher will assess their work and give credits on individual expressions in clay.

Activity Plan 3

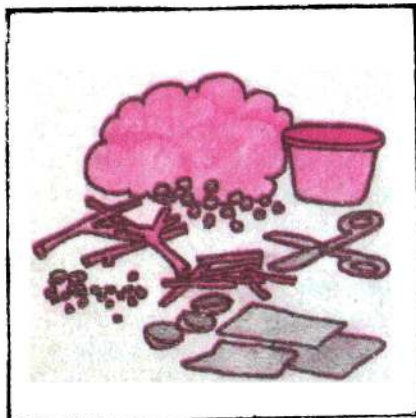
Topic	Make a relief on a clay slab to show any natural scene or any pattern with waste material
Material	Waste material such as small stones/shells/seeds, twigs, gunny rags, cloth cuttings, straw, scissors, etc.
Method	Specified topic
Expected Expression	Children are able to make simple reliefs to depict various natural and geometrical forms.

Organisational

Strategy Since children are aware of this kind of activity having done it in previous classes, the teacher will discuss the application of waste material to show scenes and patterns in the relief. The natural scene may be an imaginary one comprising such features as hills, river, trees, huts and human figures. These features may be developed by raising the clay along the contours of forms by fixing waste material. For instance, hills can be shown by fixing small stones or seeds; a tree with twigs and pieces of gunny rag; huts with pieces of straw; river with broken bangles; and human figures with straw and gunny pieces. In the same way, the floral or geometrical pattern may be done by the children with the help of straw, shells, seeds, etc.

The teacher, having assigned the activity to the children, will observe the progress of their work. Occasionally, he will give his suggestions whenever he thinks the children need it.

The relief work produced by the children may have some pictorial weakness e.g., the scenery may lack perspective, figures may be disproportionate and imbalanced. But these



Process of making relief on a clay slab.



may be overlooked for the sake of their individual spontaneous expression and visualisation of the ideas. Credits may be awarded to them on the natural qualities rather than on basic principles of art.

Activity Plan 4

Topic Make a paper mask in the mould process

Material Modelling clay/potter's clay, old newspapers, gum, poster colour, brushes, thread, etc.

Method Free expression

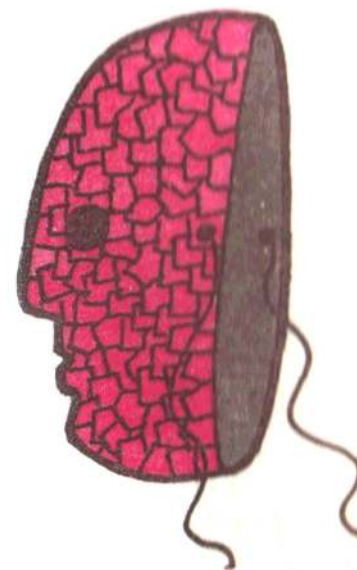
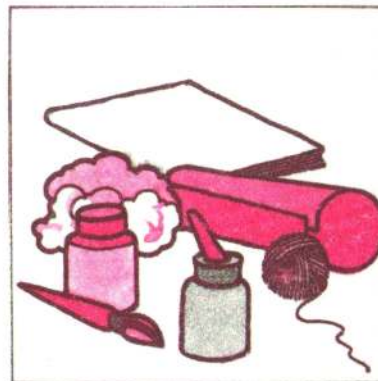
Expected

Expression Children are capable of making simple masks in the mould process.

Organisational

Strategy In the earlier classes, children made masks with paper bag and chart paper. Now they will make moulded masks. The teacher will give a demonstration in order to acquaint them with the process. First, he will prepare a relief model of a face (showing prominent features such as eyes, nose, mouth, etc.). On this model, he will fix two to three layers of small pieces of newspaper moistened in water. Later, he will paste six to eight layers of these pieces with gum. (He may give a final layer with pieces of white paper.) He will then leave it to dry for 15 minutes. After it dries, he will gently remove the moulded paper mask from the clay model. This will come

Process of making paper mask.



out easily since the bottom layer has been fixed with water.

After the demonstration, the teacher will assign the activity to the children. He will go around the class and give guidance in the preparation of the model in relief and in fixing the newspaper pieces. When the children have completed the paper masks, he will suggest to them to use bright and contrasting colours to show any humorous or grotesque features on the face, as they like.

The children will put on these masks tying them with a thread around their heads. The teacher will assess the qualities of their masks and give credits.

Activity Plan 5

Topic	Make a cap with cardboard
Material	Cardboard, scissors, gum/flour paste, etc.
Method	Free expression
Expected Expression	Children are able to make a simple replica of caps which they see worn by the people of different communities.
Organisational Strategy	The teacher will briefly discuss the various types of caps which people wear. The cap generally represents their faith and conviction either in a religion or in an ideology.

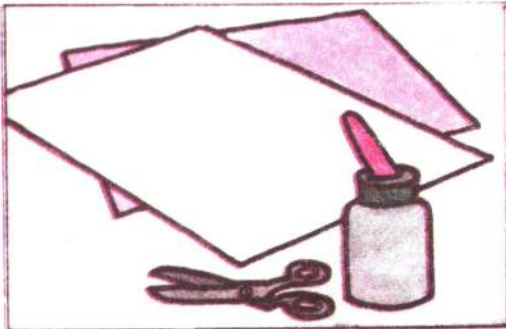
For instance, a Hindu wears a round cap, a Muslim an oblong cap, an Englishman a dome-shaped cap with a projecting brim, etc. Some people who believe in Gandhian ideology wear boat-shaped white caps. The teacher will try to show the children pictures of these caps.

He will also give a demonstration to explain the process of making a cap with cardboard. Though he will allow the children to make any cap he may choose, his guidance may be required in measuring, cutting and shaping the cardboard in the facsimile of a real cap.

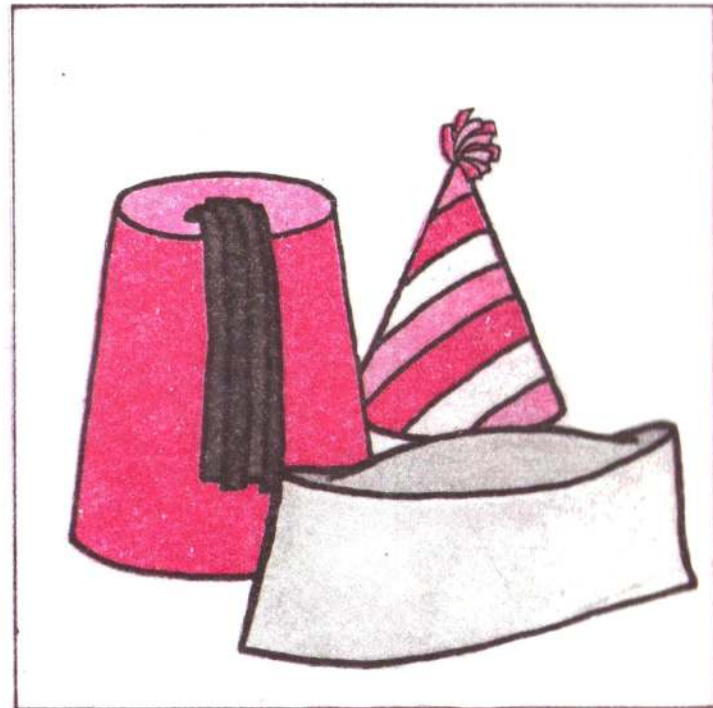
When children have completed the activity, the teacher will ask them to wear these caps on their heads so as to assess them.

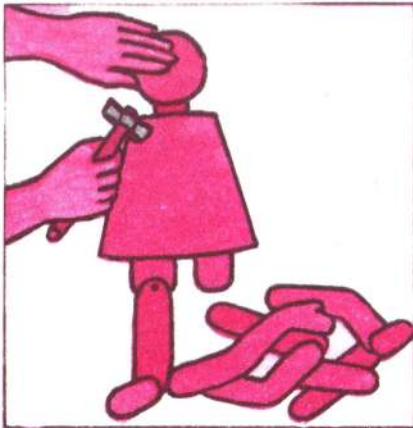
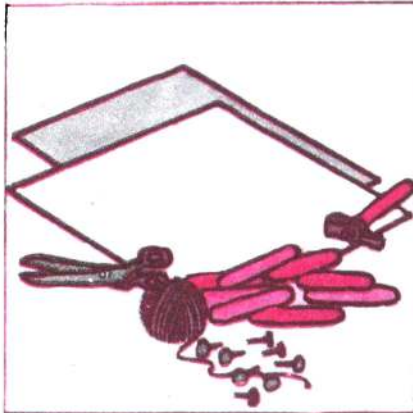
Activity Plan 6

Topic	Make a mobile puppet with cardboard
Material	Cardboard, scissors, stick, thread, small nails, hammer, etc.
Method	Free expression
Expected Expression	Children are capable of making simple, mobile puppets with cardboard.



Process of making
cardboard caps





Process of making mobile puppet with cardboard



Organisational

Strategy The teacher will discuss various hand-made puppets which are commonly seen in fairs and festivals. These puppets could either be still or cut-out or even the moving types. He will try to expose children to some local toys and puppets. For a mobile puppet, he will explain the simple mechanism of pulling the strands of thread to make the puppets move. He will especially draw their attention to the tied up parts of the puppet and the position of the threads which make movement possible while pulling. This

type of puppet is generally fixed on a stick.

The procedure to make such a puppet is to first draw the shape of a human or animal character on a cardboard. Its moving parts are traced out and prepared separately with some margin for attaching them with the main figure. When completed, this entire figure is fixed on a stick. Then threads are tied on the free ends of these parts and adjusted at the back of the figure. The loose strands of the thread are pulled up and down for movement.

Having explained, the teacher will assign the activity to the children. He will give help and guidance in planning, cutting and fixing the puppets as the individual child may require. He will assess and award credits on their final outcome.

CHAPTER SEVEN

Performing Arts (Music, Dance and Drama)

Guidelines

1. CHILDREN OF CLASS IV become familiar with local songs, dances and dramas. They, in fact, are capable of rendering some of them with convincing exactness. At times, they murmur tunes, gesticulate and display movement in a subconscious manner. This is quite natural in their growth that they have developed appreciation for sound, rhythm and harmony. They have overcome their inhibitions and readily accept whatever they are to perform. (See picture on page 10.)
2. The methods for organising activities of the performing art are the same as discussed in the previous chapters—free expression and specified topic. By acquainting with





**Folk dance (above) and group dance (below right)
by children of Class IV**

these methods, the teacher will have to evolve ways and means to draw out the best in children. In the past, there was a practice to train children in the skill and technique of singing, dancing and dramatising for some special occasion. This is no more followed under the present

approach. Now the main criterion is that every child should be induced to perform with his/her own ability and feel the joy of participating in the activities. The teacher should encourage them to express their moods and emotions in a natural and creative manner.

3. Basically, the content of activities relating to music, dance and drama are available entirely in the local environment. These include the traditional art as well as those which have become popular in recent times. These are the sources to draw upon for organisation in the classroom. But for these activities of the common core components, the teacher should pay special attention for their organisation and performance by the children.
4. Some of the activities may require instruments for background music. This may be provided with the help of a local resource person or by any child having some proficiency. An appreciation may also be developed in the children by improvising musical instruments. The common types are : (1) by striking a wooden stick in



bowls filled with water, (2) by plucking strings or rubber bands stretched over a hollow box or tin, (3) by blowing a comb wrapped in paper, (4) by tapping a spoon on or by blowing into empty bottles with large and small openings, etc. In those schools, where stimulation devices, such as disc, tape, radio, etc. are available these should be played to make children music conscious on vocal and instrumental tunes, folk and tribal songs of various communities.

5. Most of the activities of the performing arts do not require make-up articles. In the class they can be performed in the usual uniform of the children. But there are some occasions when presentation of these activities do require some items of make-up. The items, such as, 'mukutas' (crowns), masks, costumes, jewellery, etc. can be improvised with inexpensive material. Children are generally fond of preparing the articles they need; the teachers may guide them in preparing these.
6. The performance of activities by the children may be regularly evaluated and recorded in the proforma meant for this purpose. This will give an idea of how they are improving in the performing arts. The teacher may follow the broad guidelines given in Chapter 3 of this book.
7. Some pictures of children's activities in music, dance and drama are given below.





Activity Plan 1

Topic	Sing any popular folk or modern song that you know
Material	With or without background rhythmic sound of any percussion instrument
Method	Free expression
Expected Expression	Children are able to pick up style and tune of folk and popular songs.
Organisational Strategy	The teacher will briefly discuss the folk songs and other songs common in their community. He will tell that the folk songs have been in vogue since generations and even today they are as fresh as they were ages ago. These songs form part of our cultural heritage. On the other hand, the modern popular songs may soon be forgotten. These songs have a catchy tune and instant appeal. But all songs have one common attribute—they evoke joy or pathos in the listeners.

He will then ask each child to sing any song that he/she knows. He will especially encourage those children who are shy or who feel nervous. Often the atmosphere of the class gets out of control when children find their classmates

singing. The teacher may, at the very outset, tell them that listening is as necessary as singing in this activity. It is when one listens calmly that one enjoys a song.

The teacher will assess the presentation of their songs and give credits.

Activity Plan 2

Topic	Sing the National Anthem in chorus
Material	With or without background music
Method	Specified topic
Expected Expression	Children are capable of singing the National Anthem.
Organisational Strategy	The teacher will explain to the children some important obligations and requirements for singing the National Anthem individually or in a group and also how to listen to it during functions and ceremonies. On all such occasions, one has to stand at attention and sing or listen with dignity. The wording, rhythm and tune of this song have to be clear, and in consonance with its notation. Making any movement, talking with others and paying scant heed are considered derogatory and are to be avoided.

After briefing them about these aspects, the teacher will call those children who have developed proficiency in rendering this song. He will ask others to follow this group for practice. He will then identify yet another group to lead the class. So one group after another will be called for rehearsing the song. At the same time, the teacher will watch whether the children are standing in proper posture and observing the conditions as discussed above. (This practice may be phased out over the next 2/3 periods of this subject.)

The teacher will give credits on the presentation of a child's individual performance even in a group. This may be done only after giving sufficient practice.

राष्ट्र गाने

जन-गण-मन-अधिनायक जय हे भारत-भाग्य-विधाता
पंजाब-सिंधु-गुजरात-मराठा-द्राविड़-उत्कल-बंग
विंध्य हिमाचल यमुना गंगा उच्छल जलधि तरंग
तव शुभ नामे जागे, तव शुभ आशिष मागे
गाहे तव जय-गाथा
जन-गण-मंगलदायक, जय हे भारत-भाग्य-विधाता
जय हे, जय हे, जय हे, जय जय जय, जय हे।

— रवीन्द्रनाथ ठाकुर

NATIONAL ANTHEM

JANA-GANA-MANA-ADHINAYAKA, JAYA HE
BHARATA-BHAGYA-VIDHATA

PUNJABA-SINDHU-GUJARATA-MARATHA
DRAVIDA-UTKALA-BANGA
VINDHYA-HIMACHALA-YAMUNA-GANGA
UCHCHHALA-JALADHI-TARANGA
TAVA SUBHA NAME JAGE,
TAVA SUBHA ASISA MAGE,
GAHE TAVA JAYA-GATHA
JANA-GANA-MANGALA DAYAKA, JAYA HE
BHARATA-BHAGYA-VIDHATA.
JAYA HE, JAYA HE, JAYA HE,
JAYA JAYA JAYA, JAYA HE.

— Rabindra Nath Tagore

Activity Plan 3

Topic	Sing the song 'Vande Mataram' in chorus
Material	With or without background music
Method	Specified topic
Expected	
Expression	Children are able to sing 'Vande Mataram' and other patriotic songs.
Organisational	
Strategy	The teacher will discuss the importance of this song as it was a source of inspiration to the people in their struggle for freedom. This song in particular evoked great enthusiasm among the martyrs during the freedom struggle. It is given equal status

with the National Anthem. This song was composed by a famous writer, Bankim Chandra Chattopadhyaya, for his novel *Anand Math*.

After a brief discussion of the song, the teacher will acquaint the children with the wording, intonation and notation of the song. For this purpose, he will either arrange a resource person (if the teacher himself does not know) or procure a record/tape, so that the children may rehearse the song. This practice may be carried out over 2/3 periods till the children have picked up the song.

The teacher will assess the presentation of the song and give credits.

वन्देमातरम्

वन्दे मातरम्, वन्दे मातरम्!!

सुजलां, सुफलां, मलयज शीतलाम्

शस्य श्यामलां मातरम्, वन्दे मातरम्।

शुभ्र-ज्योत्स्नापुलकितयामिनीम्

फुल्ल-कुसुमित-द्रुम-दल शोभिनीम्।

सुहासिनीम् सुमधुर भाषिणीम्

सुखदां, वरदां, मातरम्।

वन्दे मातरम्, वन्दे मातरम्!!

बंकिम चन्द्र चट्टोपाध्याय

VANDE MATARAM

VANDE MATARAM, VANDE MATARAM.
SUJALAM, SUPHALAM, MALAYAJA-SHITALAM,
SHASYASHYAMALAM, MATARAM.
SHUBHRAJYOTSNA, PULAKITAYAMINIM,
PHULLAKUSUMITA-DRUMADALA-SHOBHINIM,
SUHASINIM SUMADHURA-BHASHINIM,
SUKHADAM, VARADAM, MATARAM.

— Bankim Chandra Chattopadhyaya

Activity Plan 4

Topic Perform a local folk dance or any regional dance in group

Material Rhythmic beats with any innovative/percussion musical instrument

Method Specified topic

Expected

Expression Children are capable of picking up dance forms of folk and classical types.

Organisational

Strategy The teacher will identify children who are conversant with folk and regional classical dances. In Class IV, they have had sufficient exposure to various dance forms due to their traditional environment and

instinctive appeal for rhythmic movements. Modern media like the T.V., and cultural fairs and festivals have made them sensitive enough to understand and appreciate these dances. Participation in a group dance in the class will give them the joy of performing their parts well.

The teacher, knowing any folk/regional, classical dance, is an asset. He will form small groups of children and give guidance either himself or through a local resource person or any identified child. This practice in each group may be repeated once in a while till all the children have picked up a desired dance form.

At the end of these practices, the teacher will assess their performances and give credit accordingly.

Activity Plan 5

- Topic** Make a picture chart showing some important regional and classical dance forms
- Material** Picture cutouts from old journals, magazines, etc., chart paper, scissors, gum/flour paste, etc.
- Method** Specified topic
- Expected Expression** Children are capable of making simple charts with picture cutouts.

Organisational

Strategy The teacher will give the children the assignment to collect pictures of various regional and classical dances of India. He will tell them the sources for procuring them. These are old journals and magazines, pamphlets and folders brought out by Tourism/Public Relation Departments and informational literature available at museums and cultural centres. Collecting pictures may take sometime, but it is an educative exercise for children.

He will see the collection of pictures brought by children and help them in selecting the appropriate ones. As a general guidance, he will suggest to them to arrange only eight to 10 picture cutouts in a chart and before fixing them he will ask them to show the preliminary schemes of their organisation in the charts. While discussing the individual's scheme, he will propose changes for better effect and clarity.

He will assess their work and award credits.

Activity Plan 6

- Topic** Enact any scene of harvesting time in a group
- Material** Costumes as required for enacting typical characters, dummy implements, make up accessories, etc.

Method	Free expression
Expected Expression	Children are able to play different roles to present real or imaginary situations.
Organisational Strategy	The teacher will initiate discussion on various scenes connected with harvesting time during which the farmers are not only busy cutting and gathering their crops but also planning how to utilise the earning through its sale. They expect to meet expenses for various commitments such as paying loans, arranging marriages, renovating houses, etc. On reaping the fruit of their toil, they celebrate. The presentation of any such scene requires gay characterisation of the farmers and their families.

The discussion will help children to select specific roles, plan situations and contrive dialogues. They may want to perform in small groups. The teacher will give them freedom to form such groups. Later, each group will rehearse and the teacher will give guidance to whichever group needs it. This practice may be phased out over 2/3 periods of art class.

Finally, the teacher will organise their performance in the class and award credits on individual roles and contribution to the play.

Activity Plan 7

Topic	Enact any simple story from the <i>Panchatantra</i> in a group
Material	Simple costumes and make-up articles
Method	Free expression
Expected Expression	Children are capable of playing simple roles.
Organisational Strategy	The teacher will select some simple stories from the <i>Panchatantra</i> for children to appreciate the moral value or the wisdom illustrated by them. He will explain to the children that though the characters in the stories are mainly birds and animals, they expose some kind of virtue or vice in man. These stories appeal to us for their sheer simplicity of characterisation, meaningful theme and unique way of communication.

After this brief discussion, the teacher will help the children to select stories which they would like to play. He will form groups according to the number of characters required for each story. Each group will decide the individual role and the materials required for playing it. During rehearsal, the teacher will guide them in enacting specific roles, acting skill and presentation. (The rehearsal by each group may be

spread over 2/3 periods.) Finally, the teacher will arrange the enactment of these stories by each group in the class and assess individual role and performance.

Activity Plan 8

Topic	Enact a dance-drama on any poem or rhyme of your choice either individually or in a group
Material	Simple costumes and make-up articles
Method	Free expression
Expected Expression	Children are able to enact dance-drama on simple poems and rhymes.
Organisational Strategy	The teacher will explain to the children the term 'dance-drama'. This is a form of dance giving expression through action and gesture to a poem or rhyme. The

theme may be related to the various elements of nature like the seasons, flora and fauna, etc. It can be performed as a pantomime individually or as a ballet in a group.

After explaining the activity of dance-drama, the teacher will find out whether the children would like to perform it individually or in groups. He will then ask them to select any simple poem or rhyme, either from their textbook or from the library. When the children are ready, he will help them in reciting the poems and rhymes and rehearse the actions and gestures. (This practice may be given in 2/3 periods.) He will improve their expression whenever it is found necessary. Lastly, he will ask the individuals and the groups to perform. Each time the teacher recites a poem or rhyme in the background, the children will enact as rehearsed. The teacher will assess and give credits on individual basis.

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APPENDIX

Activity Book in Art Education for Class IV

THIS ACTIVITY BOOK has been planned to meet the curricular needs of Art Education. It will be used by the children in day-to-day work in the classroom. The aim is to enable the teacher to assess the individual child's work regularly and to see his/her creative growth from time to time. An insight of this kind is important for the teacher to provide effective guidance to every child, with a closer rapport. This book, in a way, will also serve as a record to show the regularity and frequency in the organisation of various activities under each art-form.

The Directorate of Education/Board of Secondary Education may like to bring out its publication in uniform design, as given in the following pages. It may be printed in demy quarto size on preferably thick paper. The box indicating 'space for activity' may have a uniform size of 8" × 8". The pages carrying such boxes may be printed on a single page as the children are required to use water colour/poster colour, etc., in certain activities. However, other activities relating to plastic and performing arts may be printed on both sides of the page since these are meant to keep a record of achievement of the child's performance.

ACTIVITY BOOK IN ART EDUCATION FOR CLASS IV

Name

Age

School

Suggestions to Teachers

THIS ACTIVITY BOOK contains a variety of activities relating to different forms of art. These correspond to the activity-plans which have been given in the Teacher's Handbook. There are also some additional activities given under each form of art. For organising them, the teacher may make use of the syllabus and relevant organisational strategy. Further, in this book, the activities have been arranged in a serial order. The intention is not to organise them in the same order. A teacher is free to take up any activity from any of the art-forms and organise it in the class.

Broadly, there are two types of activities: (i) those which will be done on paper, such as drawing, painting, collage, printing, etc. and (ii) those which will be performed or executed otherwise in the class, such as singing, mimicking, role-playing, modelling, mask-making, etc. For the former type, suitable paper-spaces for such activities have been provided in this book. For the latter type, details regarding the activities, material, method, etc. have been indicated. Both types of activities are to be organised in the class. After completion of each activity, the teacher has to assess the quality of art expression/performance of each individual child and give a suitable credit/remark on his/her activity-book in this regard.

DRAWING AND PAINTING ACTIVITIES

Topic Draw any market scene or a natural scene
Material Pencil/crayon stick/sketch pen, etc.
Method Specified topic

Space for activity

Date.....

Credit.....

Topic	Make a drawing of "any man/woman at work" or "any game you like"
Material	Pencil/crayon stick/sketch pen, etc.
Method	Specified topic

Space for activity

Topic Make a painting of "any scene on the local fair or festival"
Material Pastel colour/poster colour and brushes/colour sketch pen,
etc.
Method Free expression

Space for activity

Date.....

Credit.....

Topic	Make a painting of "a Balloonwala" or "a farmer in the field"
Material	Pastel colour/poster colour and brushes/colour sketch pen, etc.
Method	Specified topic

Space for activity

Date.....

Credit.....

Topic	Make a drawing or painting of any scene or "Republic Day," or "Independence Day,"
Material	Pencil/sketch/pen/poster colour and brushes/pastel colour, etc.
Method	Specified topic

Space for activity

Date.....

Credit.....

ADDITIONAL ACTIVITIES IN DRAWING AND PAINTING

Topic Make a drawing of any scene of your interest

Material Pencil/crayon stick/sketch pen, etc.

Method Free expression

Space for activity

Date.....

Credit.....

Topic Draw "a scene of sunrise" or "a scene of village life"
Material Pencil/crayon pen/sketch pen, etc.
Method Specified topic

Space for activity

Date.....

Credit.....

Topic Make a painting on any story you know
Material Poster colour/pastel colour/sketch pen, etc.
Method Free expression

Space for activity

Date.....

Credit.....

Topic Make a painting on "a rainy day."
Material Pastel colour/poster colour/colour sketch pen, etc.
Method Specified topic

Space for activity

Date.....

Credit.....

Topic Make a drawing or painting on "picnic day" or "any street scene"
Material Pencil/sketch pen/poster colour/pastel colour, etc.
Method Free expression

Space for activity

Date.....

Credit.....

COLLAGE, PRINT-MAKING, DECORATION ACTIVITIES

Topic Make a collage to depict any scene of your choice

Material Nature's collection such as: straw, dry leaves, twigs, sand etc., glue/paste, etc.

Method	Free expression
1. <i>Method</i>	1. <i>Method</i>
2. <i>Method</i>	2. <i>Method</i>
3. <i>Method</i>	3. <i>Method</i>
4. <i>Method</i>	4. <i>Method</i>
5. <i>Method</i>	5. <i>Method</i>
6. <i>Method</i>	6. <i>Method</i>
7. <i>Method</i>	7. <i>Method</i>
8. <i>Method</i>	8. <i>Method</i>
9. <i>Method</i>	9. <i>Method</i>
10. <i>Method</i>	10. <i>Method</i>
11. <i>Method</i>	11. <i>Method</i>
12. <i>Method</i>	12. <i>Method</i>
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19. <i>Method</i>	19. <i>Method</i>
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Space for activity

Date.....

Credit.....

Topic	Make a collage to show "a woman at work (at home or in the field)" or "a monkey wala".
Material	Waste printed colour material from old magazines, calendars, etc., glue/flour paste, scissors, etc.
Method	Specified topic

Space for activity

Date..... Credit.....

Topic Paste picture-cutouts of 6/8 national leaders in any pleasing arrangement
Material Picture-cutouts from old newspapers, magazines, calendars, etc.; scissors, glue/flour paste, etc.
Method Specified topic

Space for activity

Date.....

Credit.....

Topic Depict with picture-cutouts a scene of procession of
 freedom fighters carrying the national flag
Material Picture-cutouts from magazines and pamphlets, scissors,
 glue/flour paste, etc.
Method Specified topic

Space for activity

Date..... Credit.....

Topic Make an overall design with two shapes cut on half-
potatoes in two colours
Material Potatoes, knife, poster colours/ink pads, etc.
Method Free expression

Space for activity

Date..... Credit.....

Topic Make a pattern with blob printing method by using at least three colours
Material Water colour/poster colour, paper, etc.
Method Free expression

Space for activity

Date.....
Credit.....

Topic Make a floor decoration by using local popular motifs.
Material Locally available material like rice powder/chalk *matti* husk mixed with earth colour/flower petals and leaves/
 any other material
Method Specified topic

Topic Decorate an earthen vessel with a pattern of lines and circles in two colours
Material Any earthen vessel (pot, jar, gamla, etc.), earth colours and gum/poster colour, brushes, chalk *matti* and gelatine (or local substitute of gelatine), sand-paper, etc.
Method Specified topic

Date.....

Credit.....

Date.....

Credit.....

ADDITIONAL ACTIVITIES IN COLLAGE AND PRINT-MAKING

Topic Make a collage to show any scene or decorative pattern with
 coloured papers or cloth cuttings

Material Coloured papers/cloth cuttings, glue/flour paste, scissors,
 etc.

Space for activity

Date.....

Credit.....

Topic Make a collage to show "a hut and a tree" or "any flower of your choice"
Material Waste coloured paper from old magazines, calendars etc.
Method glue/flour paste, etc.

Space for activity

Date.....

Credit.....

Topic Make a print design with two shapes cut on half-potatoes
in two colours of your liking
Material Poster colour/ink pads, potatoes, knife, etc.
Method Free expression

Space for activity

Date.....

Credit.....

Topic Make floor decoration using circular motifs and patterns
Material Coloured husk/chalk *matti*/sand, pebbles and small stones, etc.
Method Specified topic

Date.....

Credit.....

Topic Decorate an earthen vessel with any pattern of your choice.
Material Any earthen vessel (pot, jar, *gamla* etc), earth colour and gum, brushes, chalk matti and gelatine (or substitute of gelatine), sand paper, etc.
Method Free expression

Date.....

Credit.....

CLAY-MODELLING, RELIEF, CONSTRUCTION ACTIVITIES

Topic Make a human figure of your choice in clay.
Material Modelling clay/potter's clay, knife and wooden tools if necessary, water, etc.
Method Free expression

Date.....

Credit.....

Topic Make a relief on clay slab to show any natural scene or any design pattern with waste material.
Material Waste material such as small stone/shells/seeds, twigs, gunny rags, cloth cuttings, straw, scissors, etc.
Method Specified topic

Date.....

Credit.....

Topic Make a figure of any bird of your choice.
Material Modelling clay/potter's improvised modelling tools, water, etc.
Method Free expression.

Date.....

Credit.....

Topic Make a paper mask in mould process.
Material Modelling clay/potter's clay, old newspapers, gum, poster colour, brushes, thread, etc.
Method Free expression.

Date.....

Credit.....

Topic Make a cap in cardboard.
Material Cardboard, scissors, gum/flour paste, etc.
Method Free expression

Date.....

Credit.....

Topic Make a mobile puppet with cardboard.
Material Cardboard, scissors, stick, thread, small nails, hammer, etc.
Method Free expression

Date.....

Credit.....

ADDITIONAL ACTIVITIES IN CLAY-MODELLING, RELIEF, CONSTRUCTION

Topic Make any figure in clay of your choice.
Material Modelling clay/potter's clay, improvised modelling tools, water, etc.

Method Free expression

Date.....

Credit.....

Topic Make a relief in clay to show 'a woman with a pitcher' or 'a man with a basket'.
Material Modelling clay/potter's clay, modelling tools, **water**, material such as small stones, beads, pebbles, etc.
Method Specified topic

Date.....

Credit.....

Topic Construct a house in cardboard.
Material Cardboard, scissors, glue/flour paste, etc.
Method Specified topic

Date.....

Credit.....

MUSIC, DANCE AND DRAMA ACTIVITIES

Topic Sing any folk or modern popular song which you like.
Material With or without background rhythmic sound of any percussion instrument.
Method Specified topic

Date.....

Credit.....

Topic Make a mask in mould process of any character you like.
Material Modelling clay, newspaper, glue/flour paste, poster colour, brushes, etc.
Method Free expression

Date.....

Credit.....

Topic Sing the National Anthem in chorus.
Material With or without **background music**.
Method Specified topic

Date.....

Credit.....

राष्ट्र गान

जन-गण-मन-अधिनायक जय हे भारत-भाग्य-विधाता
पंजाब-सिंधु-गुजरात-मराठा-द्राविड-उत्कल-बंग
विध्य हिमाचल यमुना गंगा उच्छल जलधि तरंग
तव शुभ नामे जागे, तव शुभ आशिष मागे
गाहे तव जय-गाथा
जन-गण-मंगलदायक, जय हे भारत-भाग्य-विधाता
जय हे, जय हे, जय हे, जय जय जय, जय हे।

— रवीन्द्रनाथ ठाकुर

NATIONAL ANTHEM

JANA-GANA-MANA-ADHINAYAKA, JAYA HE
BHARATA-BHAGYA-VIDHATA
PUNJABA-SINDHU-GUJARATA-MARATHA
DRAVIDA-UTKALA-BANGA
VINDHYA-HIMACHALA-YAMUNA-GANGA
UCHCHHALA-JALADHI-TARANGA
TAVA SUBHA NAME JAGE,
TAVA SUBH ASISA MAGE,
GAHE TAVA JAYA-GATHA
JANA-GANA-MANGALA DAYAKA, JAYA HE
BHARATA-BHAGYA-VIDHATA.
JAYA HE, JAYA HE, JAYA HE,
JAYA JAYA JAYA, JAYA HE.

— Rabindra Nath Tagore

Topic Sing the song 'Vande Mataram' in chorus.
Material With or without background music
Method Specified topic

वन्देमातरम्

वन्दे मातरम्, वन्दे मातरम्!!
सुजलां, सुफलां, मलयज शीतलाम्
शस्य श्यामलां मातरम्, वन्दे मातरम्।
शुभ्र-ज्योत्स्नापुलकितयामिनीम्
फुल्ल-कुसुमित-द्रुम-दल शोभिनीम्।
सुहासिनीम् सुमधुर भाषिणीम्
सुखदां, वरदां, मातरम्।
वन्दे मातरम्, वन्दे मातरम्!!

—बंकिम चन्द्र चट्टोपाध्याय

VANDE MATARAM

VANDE MATARAM, VANDE MATARAM.
SUJALAM, SUPHALAM, MALAYAJA-SHITALAM,
SHASYASHYAMALAM, MATARAM.
SHUBHRAJYOTSNA, PULAKITAYAMINIM,
PHULLAKUSUMITA-DRUMADALA-SHOBINIM,
SUHASINIM SUMADHURA-BHASHINIM,
SUKHADAM, VARADAM, MATARAM.

—Bankim Chandra Chattopadhyaya

Date.....

Credit.....

Date.....

Credit.....

Topic Perform a local folk dance ~~or~~ any regional dance in group
Material Rhythmic beats with any innovative/percussion musical instrument
Method Specified topic

Date.....

Credit.....

Topic Enact any scene of harvesting time in group
Material Costumes as required for enacting typical characters, dummy implements, make-up accessories, etc.
Method Free expression

Date.....

Credit.....

Topic Make a picture chart showing some important regional and classical dance forms
Material Picture-cutouts from old journals, magazines, etc., chart-paper, scissors, gum/flour paste, etc.
Method Specified topic

Date.....

Credit.....

Topic **Enact any simple story from the *Panchatantra* in group**
Material Simple costumes and make-up accessories for playing the roles
Method Free expression

Date.....

Credit.....

Topic Enact a dance-drama on any poem or rhyme of your choice
either individually or in group
Material Simple costumes and make-up articles
Method Free expression

Date.....

Credit.....

Topic Make a picture chart showing important musical instruments
Material Picture-cutouts, gum/flour paste, etc.
Method Specified topic

Date.....

Credit.....

ADDITIONAL ACTIVITIES IN MUSIC, DANCE AND DRAMA

Topic Sing any song of your choice
Material With or without accompanying music
Method Free expression

Date.....

Credit.....

Topic Enact any simple mythological drama or a humorous skit
in small groups
Material With or without make-up accessories.
Method Free expression

Date.....

Credit.....

Topic Recite with action any poem or rhyme which you know
Material Not necessary
Method Free expression

Topic Perform any ceremonial or folk dance popular in your community individually or in group
Material With or without proper costumes, make-up articles, etc.
Method Free expression

Date.....

Credit.....

Date.....

Credit.....

